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Old Master Drawings

LONDON
MONDAY 3RD JULY 1989



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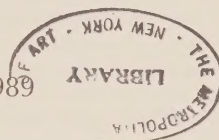
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1 Giovanni Bellini: In our opinion *a work by the artist*. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI: In our opinion *probably* a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI: In our opinion a work by an *unknown hand in the studio* of the artist which may or may not have been executed under the artist's direction.

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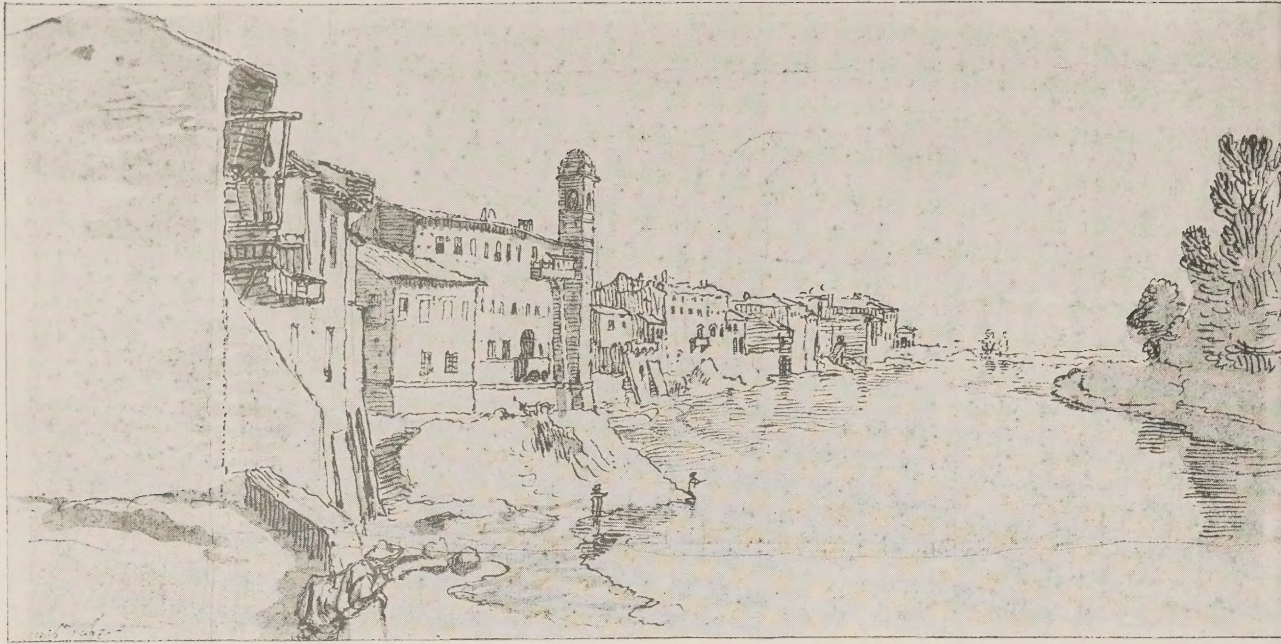
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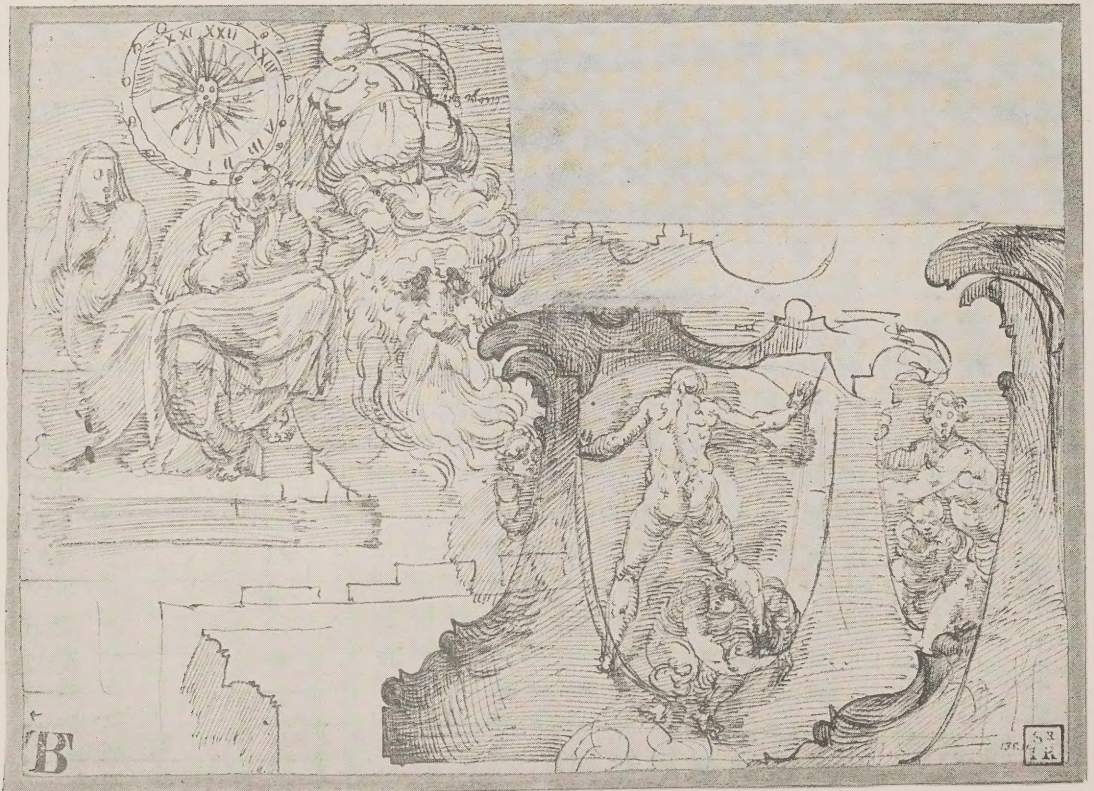
10 Dimensions of drawings are given in millimetres, height before width.



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58



59

Old Master Drawings

MONDAY 3RD JULY 1989
IMMEDIATELY FOLLOWING THE CLIFFORD COLLECTION

Lots 58-169

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58 Sinibaldo Scorza (1589-1631)

VIEW ALONG A RIVER WITH BUILDINGS ON THE LEFT BANK.

Signed (?): *sinib^o scorza*. Pen and brown ink and wash. The left side made up
by the artist.
185 by 370mm.

£4,000-6,000

59 Florentine School, 16th Century

STUDIES OF FIGURES, PERHAPS FOR A FAÇADE DECORATION.

Bears number: *135.n*. Pen and brown ink. The top right corner missing.
161 by 223mm.

This fascinating drawing has been attributed to Peruzzi by the owner on the basis of similarities with certain Peruzzi drawings, in particular the *Allegory* at Christ Church (see C.L. Frommel, *Baldassare Peruzzi*, Vienna 1967-68, pl.lxxva). It shows a knowledge of Michelangelo, and is perhaps by a Florentine sculptor working around Bandinelli.

Provenance:

Bears unidentified collector's mark (L.416a); Sir Joshua Reynolds (L.2364); Padre Resta; John, Lord Somers (L.2981, bears his number, *135.n.*, listed in the Lansdowne manuscript as Michelangelo).

£12,000-15,000



60



61



62



63

60 **Lattanzio Gambara (circa 1530-1573/4)**

Recto: JACOB AND THE ANGEL.

Verso: THE SACRIFICE OF ISAAC.

Bears old attribution: *Giulio Cesare Procacino*. Black chalk (*recto* and *verso*) heightened with white chalk on blue paper. The *recto* squared for transfer.

383 by 222mm.

The *recto* is a preparatory study for one of Gambara's twelve monochrome frescoes of scenes from the Old Testament, which are below the dome, between the windows, in the Church of the Steccata, Parma (datable around 1569/1571). Another drawing relating to the project is in the British Museum (see A.E. Popham, *Artists working in Parma in the Sixteenth Century*, London 1967, p.26, pl.36). The *verso* may also be connected with the same decoration which includes the the Sacrifice of Isaac (see P.V. Begni Redona and G. Vezzoli, *Lattanzio Gambara, Pittore*, Brescia 1978, p.231).

£3,000-4,000

61 **Attributed to Dionys Calvaert (1540-1619)**

A MALE NUDE STANDING ALMOST IN PROFILE, HIS HEAD RESTING ON HIS LEFT HAND.

Bears attribution on the *verso*: *Daniele da Volterra*. Black chalk.

402 by 229mm.

This study can be compared with a drawing by Calvaert after Andrea del Sarto, now in the Lugt Collection (see J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris 1983, no.317, pl.367).

£1,500-2,500

62 **Cesare Nebbia (1536-1614)**

ST. PHILIP CONVERTING THE DRAGON-WORSHIPPERS.

Pen and brown ink and wash, over black chalk with touches of white heightening. Squared in red chalk.

232 by 203mm.

The most famous representation of this subject is Filippino Lippi's fresco in the Strozzi Chapel, S. Maria Novella, Florence.

£1,000-1,500

63 **Attributed to Polidoro Caldara da Caravaggio (1495/1500-circa 1543)**

THE RESURRECTION.

Pen and brown ink and wash. Right corner missing.

257 by 226mm.

Although the brown wash on this drawing is unusual for Polidoro, the pen-work is characteristic of his style.

£4,000-6,000

64 Agnolo di Cosimo Allori, called Il Bronzino (1503-1572)

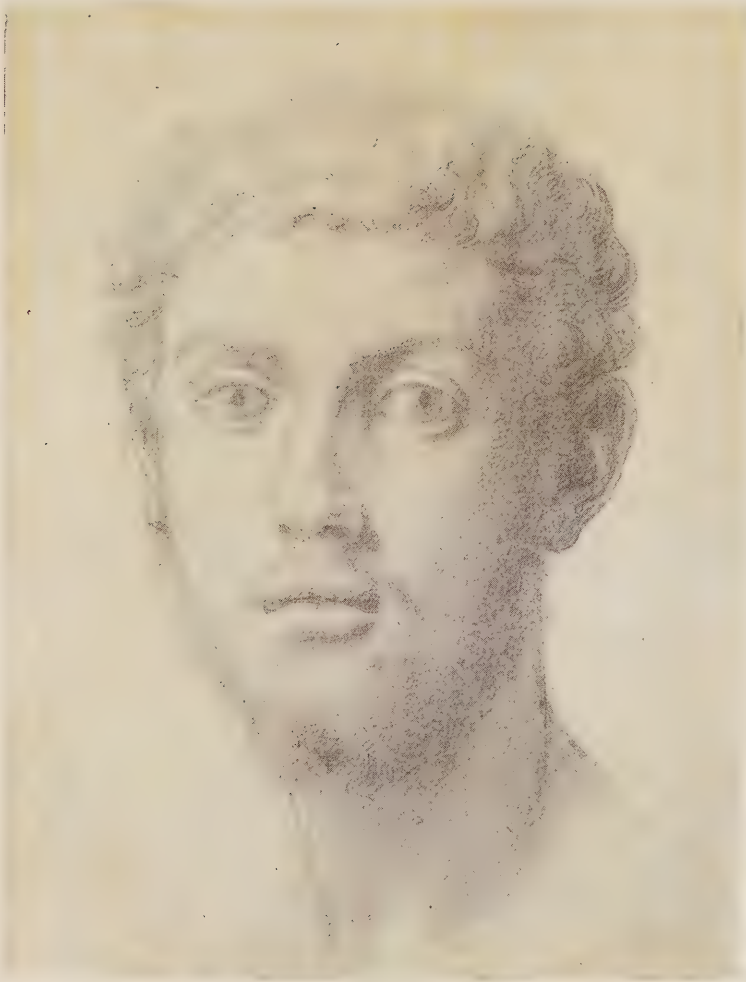
HEAD OF A YOUNG MAN.

Black chalk.

137 by 103mm.

This previously unpublished drawing is a study for Bronzino's portrait, now in the Nelson-Atkins Museum, Kansas City, of an unidentified young man, three-quarter length, wearing a plumed hat and holding a sword (see Charles McCorquodale, *Bronzino*, London 1981, fig. 86). Several other portrait drawings by Bronzino are known, most notably one at Chatsworth, a three-quarter length study of a boy which is considered preparatory for the Uffizi *Young Man with a Lute*, circa 1534 (see McCorquodale, *op. cit.*, figs.28, 30). The features of the Chatsworth sitter differ from those in the painting, and it seems likely that Bronzino used a studio assistant to pose. The present drawing is unique among the surviving portrait drawings in its high degree of finish, and in its examination of the head alone, on an unclothed figure. The careful treatment of the hair gives the head an almost idealised, classical look, and it may be that the drawing was intended less as a preparatory study than as a work of art on its own.

£40,000-60,000



(actual size)



(actual size)



66

65 **Ferraù Fenzoni (1562-1645)**

STUDY OF A YOUNG MAN LOOKING UP.

Black chalk. Irregular shape, laid down.
210 by 156mm.

Provenance:

A. Posonyi; Count Gelosi (L.545); Dr. A. Ritter von Wurzbach (L.2587); Mrs. Isaac de Bruijn, sold by her heirs, London, Sotheby's, 12 March 1963, lot 64 (as Lodovico Carracci).

£15,000-20,000

66 **Italian School, 17th Century**

HALF LENGTH STUDY OF A BEARDED MAN LOOKING TO THE LEFT.

Bears old attribution on the *verso*: *Zanchi*. Black chalk heightened with white chalk.
Pricked for transfer.
258 by 334mm.

£2,000-3,000



❧ The Property of the Late Theodore Allen Heinrich, Esq., formerly the Director of the ❧
 Royal Ontario Museum, Toronto, sold by Order of the Executors.

The following nine lots bear the Pacetti Collection stamp, L.2059, and a release stamp from the Kupferstichkabinett, Berlin. The Pacetti collection was acquired for the Berlin Museum by Waagen in 1843. It contains a fine group of Roman Baroque drawings. For further information on the history of the collection, see K. Cassirer, 'Die Handzeichnungenssammlung Pacetti', *Jahrbuch der Preussischen Kunstsammlungen*, 43, 1922, pp.63, 96; and P. Dreyer, *Römische Barockzeichnungen aus dem Berliner Kupferstichkabinett*, Berlin 1969.

67 Attributed to Paris Bordone (1500-1571)

FALLEN WARRIOR.

Bears old attribution: *Giorgione*. Black chalk heightened with touches of white on grey paper, laid down and made up.
 203 by 307mm.

This drawing is certainly by an artist working in close proximity to Titian. It is most similar to the rich chalk style of Paris Bordone, who probably worked with Titian in the early 1520s. For examples of his work, see H. Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters*, New York 1970, p.118-121, pls.lxxxii-lxxxvii.

£25,000-35,000



68 North Italian School, 17th Century

Recto: TWO STUDIES OF A MAN'S HEAD.

Verso: A KNEELING MONK.

Black chalk heightened with red and white chalk on dark buff paper.

258 by 367mm.

£5,000-7,000

69 Attributed to Lodovico Gimignani (1643-1697)

Recto: TOBIAS AND THE ANGEL.

Verso: A SCENE OF MARTYRDOM.

Pen and brown ink and wash heightened with white over black chalk on buff paper (*recto*); black chalk (*verso*).

221 by 222mm.

£400-600

Not illustrated

70 **Attributed to Bartolomeo Neroni, called il Riccio (circa 1500-1571)**

HERCULES.

Black chalk.
280 by 188mm.

£800-1,000

Not illustrated

71 **Italian School, 17th Century**

THE MARTYRDOM OF ST. URSULA AND HER COMPANIONS.

Pen and brown ink and wash heightened with white over black chalk.
330 by 477mm.

£600-800

Not illustrated

72 **Roman School, circa 1650**

A PAIR OF DRAWINGS: FALLEN WARRIORS, ONE WITH A HELMET IN THE FOREGROUND,
THE OTHER WITH A HORSE IN THE BACKGROUND.

Both red chalk.
Each circa 208 by 272mm.

(2)
£1,000-2,000

Illustrated p.65

73 **Marco Benefial (1684-1764)**

A SEATED SATYR.

Red chalk heightened with white (partly oxidized) on buff paper.
407 by 482mm.

£1,500-2,500

Illustrated p.65

74 **French School, circa 1700**

THE HOLY FAMILY WITH SS. ANNE AND JOHN THE BAPTIST.

Pen and brown ink over red chalk.
154 by 205mm.

£500-700

Not illustrated



75



76

75 Florentine School, late 16th Century

THE DESCENT FROM THE CROSS.

Black chalk.

242 by 178mm.

This drawing is strongly influenced by Andrea del Sarto, but seems to be by an artist working later in the century and with more pronounced mannerist tendencies.

£4,000-6,000

❧ The Property of Various Owners ❧

76 Attributed to Giuseppe Cesari, called Cavalier d'Arpino (1568-1640)

GALATEA WITH DOLPHINS, TRITONS, NYMPHS AND PUTTI.

Watercolour heightened with white over red and black chalk.

330 by 240mm.

Two other versions of this composition by Arpino are known, one in the Ecole des Beaux-Arts, Paris (see exhib. cat., Rome, Palazzo Venezia, *Cavalier d'Arpino*, 1973, no.138, illus.), the other in an American private collection. Both are executed in black and red chalk. The composition of the drawing in the Ecole des Beaux-Arts appears to be almost identical to the present drawing but is executed in reverse.

Illustrated in colour on back of catalogue.

£2,000-3,000



❧ The Property of a European Noble Family ❧

77 **Francesco Maria Mazzola, called Parmigianino (1503-1540)**

STUDY OF A SEATED MAN LEANING BACK.

Pen and brown ink and wash, heightened with white on blue paper.
173 by 124mm.

This previously unrecorded drawing is a study made in connection with *The Vision of St. Jerome*, painted in Rome in 1527, and now in the National Gallery, London. Other studies for the composition are reproduced by A.E. Popham, *The Drawings of Parmigianino*, London 1971, pls.95-114. Another study for the figure of St. Jerome, also differing slightly in pose from the painting, is in the J. Paul Getty Museum, Malibu (inv. no.84.GA.9).

Provenance:

Said to be from the collection of Armand-Louis-François de Mestral de Saint-Saphorin, sold Vienna, 19 May 1806.

£16,000-18,000



❧ *The Property of Various Owners* ❧

78 Taddeo Zuccaro (1529-1566)

A MALE NUDE SEEN FROM BEHIND AND A SEPARATE STUDY OF LEGS.

Red chalk. Made up at the top.

312 by 212mm.

The attribution of this vigorous drawing to Taddeo Zuccaro was proposed by John Gere. It can be compared stylistically with a red chalk male nude, now in the Metropolitan Museum (see J.A. Gere, *Taddeo Zuccaro*, London 1969, no.143, pl.12) which is a study for a figure in the centre of a design for a façade decoration (see J.A. Gere, *op. cit.*, no.250, pl.9). These drawings can be associated with Taddeo's early career (*circa* 1550-55) when he was influenced by Polidoro da Caravaggio.

£20,000-30,000

*(recto)**(verso)*



80

79 **Alessandro Casolani (1552-1606)**

Recto: STUDY OF A KNEELING MONK SEEN FROM BEHIND

Verso: STUDIES OF THE HEAD AND SHOULDER OF A SOLDIER, TURNED AWAY.

Black chalk (*recto* and *verso*).

170 by 123mm.

The figure sketches on the *verso* may be preliminary studies for the standing figure in the foreground of Casolani's fresco in the Oratorio di Sta Caterina in Fontebranda, Siena (see exhib. cat., *L'Arte a Siena sotto i Medici*, 1980, p.67, fig.3).

Provenance:

Earl of Warwick (L.2600).

£10,000-12,000

80 **Attributed to Piero Buonaccorsi, called Perino del Vaga (1500-1546)**

DESIGN FOR A FRIEZE, WITH A FIGURE HOLDING A GRIFFON, AND AN EAGLE TO THE LEFT.

Pen and brown ink and wash.

149 by 326mm.

This is characteristic of the decorative borders of fresco cycles by Perino and his contemporaries. An attribution to Pellegrino Tibaldi has also been proposed.

Provenance:

Given to the former owner by Kenneth Clark, with an attribution to Lelio Orsi.

£4,000-6,000

81 **Baccio Bandinelli (1493-1560)**

SEATED MALE NUDE.

Pen and brown ink.
309 by 214mm.

Provenance:

Bears unidentified collector's mark (L.2925); Jonathan Richardson, Senr. (L.2184).

£22,000-25,000

82 **Claude Gellée, called Claude Lorrain (1600-1682)**

TWO FIGURES WALKING TOWARDS A HOUSE IN THE WOODS.

Pen and brown ink and wash.
106 by 134mm.

Professor Röthlisberger dates this study 1635-40.

Provenance:

J. Richardson, Snr. (L.2184); Dr. H. Wellesley; John Malcolm and by descent in the Gathorne-Hardy family; The Hon. Robert Gathorne-Hardy, his sale in these Rooms, 28 April 1976, lot 32.

Literature:

J.C. Robinson, *Descriptive Catalogue of Drawings by the Old Masters, forming the Collection of John Malcolm of Poltalloch, Esq.*, 1869, no.468; *Descriptive Catalogue of Drawings in the Collection of the Hon. A.E. Gathorne-Hardy*, 1902, no.56; M. Röthlisberger, *Claude Lorrain, The Drawings*, 1968, vol.i, no.141, vol.ii, pl.141.

£3,000-5,000

Not illustrated

83 **Giovanni Battista della Rovere (1561-1627)**

THE GATHERING OF MANNA.

Pen and brown ink and wash heightened with white on blue paper.
240 by 270mm.

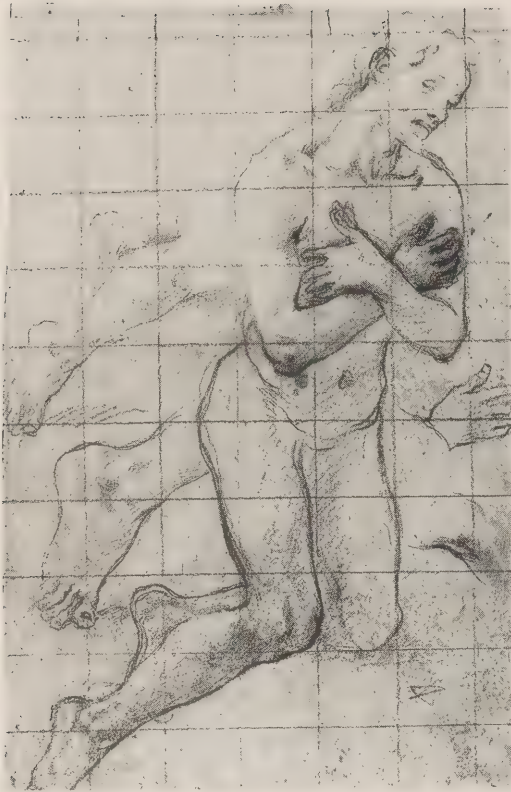
Sold in a fine tortoiseshell and ebony frame.

£1,000-1,500

Not illustrated



Baccio Bandinelli.



84



85

84 Jacopo Chimenti, called Jacopo da Empoli (1551-1640)

STUDY OF A KNEELING MALE NUDE WITH HIS ARMS CROSSED, AND SEPARATE STUDIES OF HIS LEGS, HIS RIGHT FOOT AND HIS HAND.

Black chalk on beige paper. Squared in red chalk for transfer.
422 by 275mm.

This is a preparatory study for the figure of Christ in Empoli's painting *The Baptism of Christ*, commissioned by Emilio Nervi for his family chapel in the church of S. Francesco, Pisa. The canvas is inscribed by the artist on the back and signed and dated 1620. It is interesting to note that the inscription is preceded by a star which also appears at the bottom right on the present drawing. A very similar study for the same figure, in the same medium and of similar size, is in the Uffizi (inv. no.9341F). A further study, on prepared paper, of the figure of Christ with a cloth draped around His body, is also in the Uffizi and represents a further stage in the development of the final composition (see A. Marabottini, *Jacopo di Chimenti da Empoli*, Rome 1988, pp.252-253, figs.100, 100a, 100b). Other studies related to the painting are in the Staatliche Museen, Berlin and in the Kunsthalle, Hamburg (see A. Marabottini, *op. cit.*, p.253, figs.100c and 100d).

£8,000-9,000



86

85 Aniello Falcone (1607-1656)

A MALE NUDE LYING ON THE GROUND AND A SEPARATE STUDY OF A RIGHT HAND HOLDING A KNIFE, POSSIBLY A STUDY FOR A SOLDIER IN A BATTLE SCENE.

Bears old attribution (*verso*): *F. Solimena*. Red chalk heightened with white chalk on beige paper.

374 by 283mm.

This study can be compared stylistically with others by Falcone now in the National Library, Madrid (photos at the Witt Library).

£4,000-6,000

86 Gregorio Pagani (1558-1605)

SHEET OF STUDIES FOR A NATIVITY.

Bears old attribution: *Passignano*. Pen and brown ink, over traces of black chalk. 271 by 405mm.

Exhibited:

New Haven, Conn., Yale University Art Gallery, *16th Century Italian Drawings*, 1974, no.45 (as *Passignano*).

£1,000-1,500

87 **Alessandro di Cristofano Allori (1535-1607)**

PORTRAIT OF A GIRL COMBING HER HAIR.

Black chalk.

275 by 196mm.

This may have been drawn at the time Allori frescoed the ceiling of a loggia in the Palazzo Pitti with views of women standing behind an illusionistic balustrade, washing and combing their hair (see *Apollo*, September 1977, p.179, fig.1). Another Allori drawing of a woman arranging her hair, formerly in the Mond collection, can be connected with the frescoes (see T. Borenius and R. Wittkower, *Collection of Drawings by the Old Masters formed by Sir Robert Mond*, London, n.d., no.211, pl.xxxv).

Provenance:

Charles Fairfax-Murray; Lord Clark of Saltwood, his sale in these Rooms, 5 July 1984, lot 169.

Exhibited:

Manchester, City Art Gallery, *Between Renaissance and Baroque, European Art 1520-1600*, 1965, no.250.

£18,000-20,000





88



89



90

88 **Salvator Rosa (1615-1673)**

VANITAS: TWO PUTTI, ONE HOLDING A CROSS, THE OTHER LOOKING AT A SKULL.

Bears an inscription in pen and brown ink on the *verso*: *Al Sig Salvatore Rosa mio sig.^{re}/ Dio guard/ Roma 17 Mag. 1639*. Pen and brown ink.
230 by 176mm.

Michael Mahoney considers this is one of Rosa's earliest known drawings. It is stylistically comparable to other early works, such as nos.25.9-18 in M. Mahoney, *The Drawings of Salvator Rosa*, New York 1977, vol.ii, illus.

Provenance:

Dr. G.L. Laporte (L.1170).

Literature:

John T. Spike, 'An early drawing by Rosa datable 1639', *The Burlington Magazine*, May 1982, vol. cxxiv, pp.322-325, fig.39.

£3,500-4,500

89 **Circle of Battista Franco**

STUDY OF A MAN LEANING FORWARD, AND A STUDY OF AN ARM.

Red chalk. On the *verso* a pen and brown ink and black chalk copy after a detail of Polidoro da Caravaggio's façade on the Palazzo Milesi, Rome.
214 by 175mm.

Provenance:

J.D. Böhm (L.1442 and 271).

£2,000-3,000

90 **Giulio Cesare Procaccini (1574-1625)**

Recto: A SEATED WOMAN WITH OTHER FIGURES IN THE BACKGROUND.

Verso: THREE STUDIES OF HEADS.

Drawn with the point of the brush and pink wash (*recto*): black chalk (*verso*).
161 by 182mm.

This drawing can be compared stylistically with one in the Staatliche Museen, Berlin, which bears an old attribution to Procaccini and can be associated with his early works (see N. Ward Neilson, Review of 'Il Seicento Lombardo: Catalogo dei disegni, libri, stampe', in *Master Drawings*, 1974, vol.xii, no.1, pp.57-60, fig.3).

£3,000-4,000

91 **Santi di Tito (1536 ?-1603)**

THE MADONNA AND CHILD ENTHRONED WITH SS. DOMINIC AND CATHERINE, A DOMINICAN AND A BISHOP

Pen and brown ink and wash heightened with white over black chalk on paper washed light brown. Squared in black chalk.

277 by 240mm.

Provenance:

J. Richardson Snr. (L.2983).

£6,000-8,000

92 **Girolamo Mazzola Bedoli (circa 1500-1569)**

THE MYSTIC MARRIAGE OF ST. CATHERINE, ST. NICHOLAS OF BARI TO THE LEFT.

Pen and brown ink and wash heightened with white on blue paper.

254 by 350mm.

This highly finished drawing is a study for Bedoli's altarpiece in the chapel devoted to St. Nicholas in San Giovanni Evangelista, Parma. The painting was commissioned by Niccolo Zangrandi for his family chapel and it is datable *circa* 1535. The present drawing is very close to the final composition and may have served as a *modello* for the approval of the patron.

Exhibited:

P. and D. Colnaghi, *Old Master Drawings*, 1982, no.5.

£8,000-12,000

93 **Giovanni Francesco Barbieri, called Il Guercino (1591-1666)**

PORTRAIT OF A FRUIT VENDOR.

Red chalk.

261 by 192mm.

£12,000-18,000

94 **Florentine School, circa 1600**

HEAD OF A WOMAN TURNED TO THE LEFT, POSSIBLY AFTER A SCULPTURE.

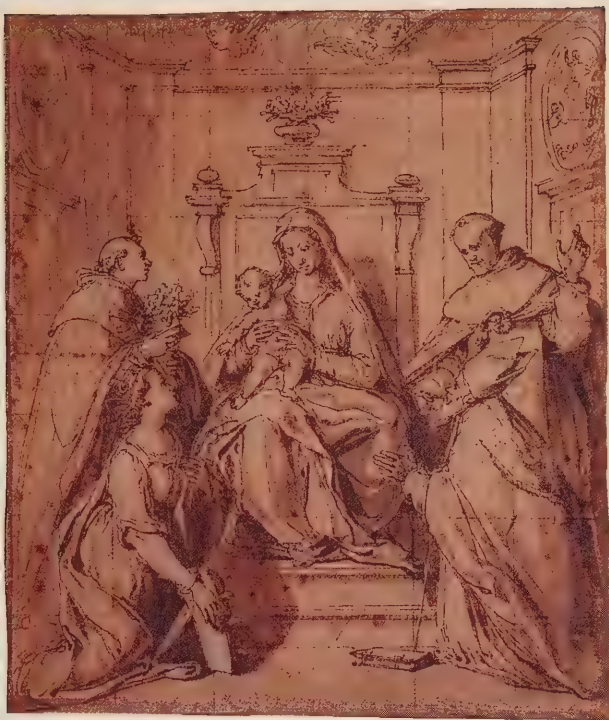
Red chalk heightened with white chalk.

365 by 265mm.

Provenance:

Santo Varni Collection (inscribed on the *recto*: A 917 *Ignoto*).

£6,000-8,000



91



92



93



94



95



96



97



98

95 **Jean-Baptiste Hilaire (1753-1822)**

A VIEW OF AN ITALIANATE GARDEN.

Pen and brown ink and wash over black chalk.
366 by 307mm.

£1,500-2,500

96 **Italian School, late 16th Century**

DIANA RUNNING, SEEN FROM BEHIND.

Pen and brown ink and wash over black chalk. The hand on an added piece of paper.
288 by 243mm.

Provenance:

Bears unidentified collector's mark.

£2,000-3,000

97 **Central Italian School, circa 1600**

SHEET OF FIGURE STUDIES.

Red chalk.
280 by 210mm.

Provenance:

Bears unidentified collector's mark.

£1,000-1,500

98 **North Italian School, 16th Century**

NOAH AND HIS FAMILY PREPARING TO ENTER THE ARK.

Pen and brown ink over red and black chalk.
380 by 294mm.

This drawing has previously been attributed to Moncalvo. As the composition is drawn in an oval, it may have been intended for a plaque or relief.

Provenance:

A.L. de Mestral de Saint-Saphorin; R. de Cérenville.

Exhibited:

Sarasota, The Ringling Museum, *The Bick Collection of Italian Religious Drawings*, 1970, no.8 (as Moncalvo); Hanover, New Hampshire, *Italian Drawings from the Bick Collection*, 1971-72, no.16 (as Moncalvo).

£3,000-5,000



99 **Attributed to Lodovico Carracci (1559-1619)**

A KNEELING MALE NUDE SEEN IN PROFILE.

Bears old attribution on the backing: *Annibale Carracci* and numbered: 87. Red chalk. Made up at left edge.

408 by 284mm.

This may have been intended for a figure of Isaac in a painting of the Sacrifice of Isaac.

Provenance:

Bears two unidentified collector's marks on the backing.

£15,000-20,000



100



101

100 **Carlo Maratta (1625-1713)**

THE MADONNA AND CHILD WITH SS. FRANCIS AND JAMES AND AN ANGEL.

Black chalk.

418 by 277mm.

This is a preparatory study, with significant differences, for Maratta's altarpiece painted for Sta. Maria in Montesanto, Rome, *circa* 1686 (see E. Waterhouse, *Roman Baroque Paintings*, Edinburgh 1976, fig.51). Several studies by Maratta related to this composition are known: at Windsor Castle (see A. Blunt and H. Lester Cooke, *Roman Drawings at Windsor Castle*, London 1960, p.56, pls.54-55), at Düsseldorf, and in the Prado, Madrid. The present sheet seems to be closest to the final painting in the arrangement of the figures.

£2,000-3,000

101 **Domenico Mondo (1723-circa 1808)**

AN ALLEGORICAL COMPOSITION WITH THE MUSES, SATYRS PLAYING FLUTES IN THE FOREGROUND.

Pen and brown ink and wash over black chalk. Brown ink sketches on the *verso*.
Arched top.

408 by 289mm.

£1,300-1,500



102

102 Studio of Bartolomeo Vivarini

ST. PHILIP.

Pen and brown ink shaded with the point of the brush in blue, heightened with white, on paper partly washed blue.

211 by 146mm.

This drawing comes from the same sketchbook as the *Seated Apostle* exhibited Venice, Cini Foundation, *Disegni veneti di Collezioni inglesi*, 1980, no.1. The attribution to an artist working in the circle of Bartolomeo Vivarini was first suggested by Philip Pouncey. Vivarini's studio at Murano was enormously productive, supplying paintings for churches in Venice, Bergamo, the Marches, Apulia and Calabria. The stiff conventional drapery is typical of his style, strongly influenced by Mantegna and Crivelli.

£6,000-8,000



103

103 Pieter Frantz. de Grebber (circa 1590-circa 1650)

STUDY OF A PEASANT HOLDING A STICK.

Black and red chalk heightened with white on grey paper.

205 by 179mm.

Although this sheet is similar in style to drawings by fellow Haarlem artists Jan de Bray and Leendert van der Cooghen, the use of white heightening and the distinctive physiognomy of the subject are characteristic of de Grebber's work.

£3,000-4,000



104

104 **Gerrit van Battem (circa 1636-1684)**

ELEGANT FIGURES AND PEASANTS ON A FROZEN RIVER BY A WALLED CITY.

Gouache.

275 by 447mm.

Similar gouaches of capriccio winter scenes by van Battem, all of approximately the same size, are known: one in Berlin-Dahlem, Kupferstichkabinett (inv. no.1299), one formerly in the collection of Dr. Curt Otto (sold Leipzig, C.G. Boerner, 7 November 1929, lot 8), and one in the J. Paul Getty Museum, Malibu (see George Goldner, *Disegni Europei*, Milan 1988, p.228, no.101, illus.). None are dated, but they were probably executed in the 1670's.

£18,000-24,000

105 **Jan van Huysum (1682-1749)**

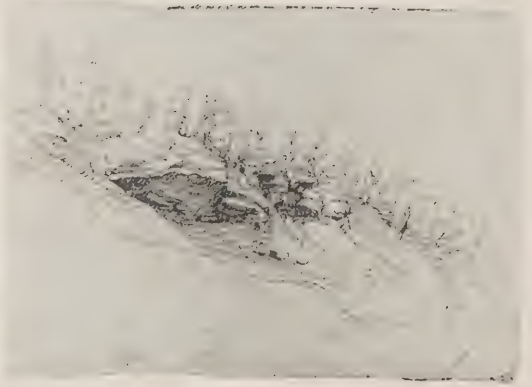
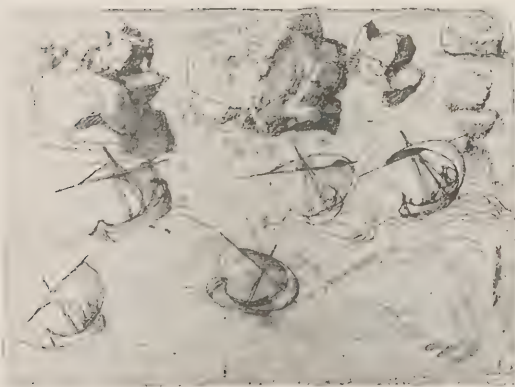
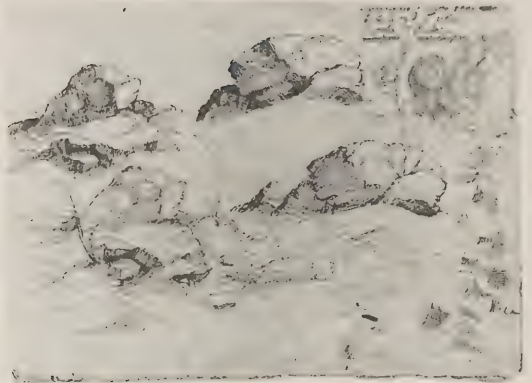
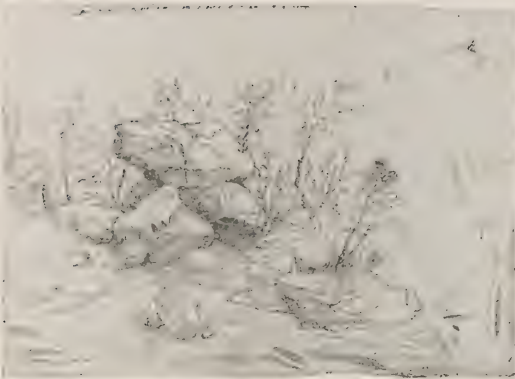
CLASSICAL LANDSCAPE WITH FIGURES BY A FOUNTAIN NEAR A SHORE.

Signed in red chalk: *Jan Van Huijsum*. Red chalk.

168 by 294mm.

Not illustrated

£800-1,200



106 **Messer Ulisse Severino da Cingoli (active 2nd half of the 16th Century)**

A SKETCHBOOK OF TWENTY-TWO LEAVES, MOST BEARING DRAWINGS AND INSCRIPTIONS ON ONE OR BOTH SIDES, DRAWN IN THE NEIGHBOURHOOD OF SINIGAGLIA IN 1564.

Each leaf circa 283 by 210mm.

Note: Messer Ulisse generally used the astrological signs for the planets after which the dates of the weeks are named. These are not transcribed; the modern Italian names of the days of the week are substituted here.

1r. A stream issuing from a grotto. Pen and brown ink. Inscribed in brown ink: *Lunedi alli 21. d febraro. 1564. . . sto di d quaresima, io parti dalla roccha 9ta. co* Mons* . . . da/sinigaglia p montralboddo, a in ora sera al conto nicolo da milesino suo nipote/ co* al s*. scipio cantto piu da milesino: -/libro di genaio . 1564./37.*

2r. Study of a rock formation. Red chalk and pen and brown ink.

2v. Deer at the margin of a wood. Pen and brown ink.

3r. A fortress on a promontory overlooking a beach. Red chalk with dabs of orange and yellow wash. Inscribed in brown ink: *la bastia.*

3v. Studies of landscape and a man with a stick leaning on a rock. Pen and brown ink.

4r. Two landscape studies with the same farm buildings. Pen and brown ink. Inscribed in brown ink: *casa di s. stefano ap*sso sinigaglia ricanossa di [martedi] 16. di maggio 1569.*

6r. A tower. Pen and brown ink.

6v. View over the roofs of a town. Pen and brown ink. Inscribed in brown ink: *S^{to}. francesco d motraboddo ricanosso dalla mia camera di [Giovedi] il 9 di marzo 1564.*

7r. View of a fortified town by a river. Pen and brown ink. Inscribed in brown ink: *S^{to}. paolino fatto nella vigna di Monsr. il [Martedi] il 21 di marzo 1564.*

8v. Study of distant hills. Pen and brown ink.

9r. A group of buildings (*see 9v.*) APPROACHED BY A ROAD FLANKED WITH YOUNG POPLARS. Pen and brown ink.

9v. The same group of buildings as 9r. SEEN IN REVERSE. Pen and brown ink. Inscribed in brown ink: *S^a. maria del popolo di [Sabato] il 26. di fibraro 1564.*

10v. Studies of rocks. Pen and brown ink with dabs of brown and pink wash.

11r. Studies of boulders. Pen and brown ink.

11v. Studies of rocks and vegetation. Pen and brown ink and vinegar. Inscribed in vinegar: *questo urzino co acceto e stato fatto/di [Lunedì] il 13 d g. 1564:// . . .*

12r. Study of rocks and water. Pen and brown ink with dabs of brown, grey and blue wash.

12v. Study of rocks and water. Pen and brown ink. Indistinctly inscribed in brown ink: *. . . loco ut sup di [Lunedì] il 17 di genaio 1564.*

13r. Studies of rocks. Pen and brown ink.

13v. Studies of rocks. Pen and brown ink with dabs of brown, grey and green wash. Inscribed in brown ink: *ut sup del medemo tempo.*

14v. Studies of rocks. Pen and brown ink with dabs of brown and grey wash. Inscribed in brown ink: *ut sup del medimo te po.*

15r. Study of a plant. Pen and brown ink and green wash. Inscribed in brown ink: *di [Sabato] il 26. di agosto 1564, sop al mo . . . forin., and: colorita nelle ombre co il verde dei gigli del Monellino/poi ti. . to m j abissi . . . tutto co il mio verde/ de viole: leffierm $\frac{2}{3}$ [Giovedi]. 20 agosto. 1586./ Essendo oggi dopo mezzo giorno utrissa la mar sop/ mote di catria como una brina. Ma su la cima di/mote corno e sta mggior e ben bianca che ancora/se ci vede, ce sono passato le 23. hore.*

16r. Studies of vegetation, a distant town, a strange hut, and a man seated on the ground. Pen and brown ink with dabs of brown wash.

17v. Study of boulders. Pen and brown ink with dabs of brown, grey and green wash. Inscribed in brown ink: *sassi ut sup di [Venerdi] il 14 di genaio 1564*.

18r. Two seated men, one fishing. Pen and brown ink.

18v. Study of a bluff. Pen and brown ink. Inscribed in brown ink: *grotta alle balze di m . . . ala. . poco di sotto del molino d m . . al di subatto*.

19v. Study of rocks and water. Pen and brown ink with dabs of brown wash. Indistinctly inscribed in brown ink.

20r. Study of rocks. Pen and brown ink with dabs of brown and several coloured washes.

20v. Study of rocks and shrubs by a stream. Pen and brown ink. Inscribed in brown ink: *sassi nel bosco d m giov. alno. sotto la balza di [Martedi] il 11 di g[ennaio]. 1564*.

22v. Six studies of a small sailing vessel at sea and studies of a rocky coastline. Pen and brown ink with dabs of brown and blue wash.

Messer Ulisse seems to have been based in Sinigaglia between January and August 1564 when this sketchbook was filled. An inscription on a drawing by him in Amsterdam, Rijksprentenkabinet (inv. no.'63:261), states that he left the city at the end of October 1564 (it was drawn on 18 April 1562, so he may have lived in Sinigaglia for several years).

It has not been possible to identify with certainty the sites of the drawings even when they are inscribed. This is partly because of changes in place names, and partly because the sketchbook is not in chronological order (Messer Ulisse seems to have filled sheets at random), and it is therefore not possible to trace his itinerary. *Montralboddo* (1r, 5v), is recorded on a 17th Century map, to the South West of Sinigaglia. It may be the modern Morro d'Alba, between Sinigaglia and Iesi. *S^{to} Paolino* (6r), if the inscription refers to the town rather than the prominent church, could possibly be S. Paolina, which lies on the river Musone, about fifteen km. from Iesi. Twelve of the drawings (nos. 10v, 11r, 11v, 12r, 12v, 13r, 13v, 14v, 17v, 18v, 19r, 20v) seem to have been drawn in the same rocky terrain within a few days in mid-January 1564.

For a discussion of Messer Ulisse's work see Jaap Bolten, 'Messer Ulisse Severino da Cingoli, a Bypath in the History of Art', *Master Drawings*, vol. vii, no.2, 1969, pp.123-147, pls.1-21. See also lot 142 and lot 296 in this sale.

£4,000-6,000

107 Neapolitan School, 17th Century

AN OLD MAN AND A GROUP OF SOLDIERS MOURNING A FALLEN MAN.

Pen and brown ink and wash over black chalk.

219 by 244mm.

Provenance:

Bears unidentified collector's mark.

£1,000-1,500

Not illustrated



108 **Giovanni Battista Piazzetta (1682-1754)**

HEAD OF A SHEPHERD.

Black chalk heightened with white chalk on blue-grey paper. On the *verso* a black chalk study of a bird's wing.

365 by 280mm.

This is one of a group of studies of heads drawn from life in the early 1740s. Fourteen of these drawings, including this one and a self-portrait dating from circa 1725, were engraved in the same direction by Giovanni Cattini (circa 1715-1786) and published in Venice in 1743 by J.B. Pasquali as a series of fifteen prints entitled *Joannis Baptistae Piazzetta icones ad vivum expressae et in quindecum tabellis a Joanne Cattini, collectae ac aere incisae*. The present drawing was engraved as number five in the series with a dedication to Abbate Antonio Conti. The series enjoyed great popularity, and was reissued in 1754, 1763 and 1767.

Provenance:

Consul Joseph Smith; M. Hervesi, Vienna, 1930.

£22,000-28,000



109



110



111

109 **Luca Giordano (1634-1705)**

MARCUS AURELIUS.

Bears old attribution: *Luca Giordano*. Red chalk.
540 by 395mm.

The attribution to Giordano is traditional. This is a copy after the famous antique equestrian statue of Marcus Aurelius which stands in the square of the Campidoglio in Rome. It can be related to a group of drawings made by Giordano during his stay in Rome in 1652, all of which are copies after the works of famous artists such as Raphael, Polidoro da Caravaggio, Pietro da Cortona and Domenichino (see Naples, Palazzo di Capodimonte, *Civiltà del Seicento a Napoli*, 1984, p.92). The drawings are executed in the same technique and have similar measurements. They were sold by the artist as independent works of art and seem to have been quite popular with collectors.

£2,500-3,500

110 **Studio of Giovanni Battista Piazzetta**

SEATED FEMALE NUDE.

Bears old attribution: *Amiconi f.* and number: *A.61*. Black and white chalk.
475 by 371mm.

Drawings of female nudes are rare among the surviving academic studies by Piazzetta and his followers. Several are known and have been discussed in the recent Piazzetta literature, with conflicting opinions on the attributions (see G. Knox, *Piazzetta*, Washington 1983, pp.20-21 and no.3; and *Piazzetta*, Venice 1983, pp.14-15 and no.2). The present drawing is of higher quality than many of the male nude studies which have been attributed to Polazzo, Capella and others, and it resembles the *Seated Nude* from the Alverà collection, which is generally accepted as by Piazzetta. In the present state of knowledge, however, it seems wiser not to hazard an attribution. The old attribution to Jacopo Amigoni seems unlikely, although interesting.

£4,000-5,000

111 **Attributed to Domenico Campagnola (circa 1500-1564)**

JUPITER.

Pen and brown ink.
193 by 329mm.

Provenance:

Said to be Berkeley Sheffield, Doncaster; A. Danlos, his sale, Paris, 1901.

£2,000-3,000



112 Alexandre-Jean Noël (1752-1834)

A PAIR OF ITALIANATE LANDSCAPES WITH FIGURES IN THE CAMPAGNA AND BUILDINGS
IN THE BACKGROUND.

Both tempera on paper.
Each circa 310 by 369mm.

(2)
£4,000-6,000



113 **French School, late 18th Century**

HEAD OF A CHILD.

Coloured chalks on blue paper. Made up at the top.
297 by 203mm.

It has not been possible to attribute this very attractive drawing. Although it is reminiscent of the work of Italian artists of a slightly earlier date such as Benedetto Luti, the facial type seems more characteristic of French artists of the end of the 18th century.

In a fine carved and gilded Louis XVI wooden frame.

Provenance:

Alphonse Kann, his sale, New York, American Art Association, 7 January 1927, lot 9, illus. (as M. Quentin Latour).

£7,500-10,000



114

114 Gaetano Gandolfi (1734-1802)

A MALE NUDE SEATED, HIS RIGHT ARM RAISED AND POINTING TO HIS LEFT.

Red chalk heightened with white chalk.
420 by 304mm.

£3,000-5,000



115

115 Bartolomeo Passarotti (1528-1592)

TWO STUDIES OF A STANDING FEMALE FIGURE, POSSIBLY THE MADONNA.

Pen and brown ink.
283 by 157mm.

Provenance:

G. Vallardi (L.1223); C. Prayer (L.2044).

£2,000-2,500



(actual size)

116 German School, 16th Century

A STAG, ONE FORELEG RAISED, SNIFFING THE AIR.

Bears old attribution in black ink on the *verso*: *Stefanin della Bella*. Drawn with the point of the brush in brown ink and wash over black chalk.
85 by 92mm.

This drawing shows the influence of Lucas Cranach the Elder (1472-1553), and may be by an artist working in his circle, or by a 16th century follower. It resembles the drawings of deer that he made in 1515 in the borders of pages in the Prayerbook of Maximilian I (now in Munich, Staatsbibliothek, see Jakob Rosenberg, *Die Zeichnungen Lucas Cranachs D. Ä.*, Berlin 1960, pp.19-20, nos. 21-28, ill. pls.19-28). These are drawn in pen and brown ink on vellum, and are consequently more vigorously expressed than the present brown wash study. Some of Cranach's watercolour studies of animals show some similarities with the present drawing, for example those of dead hinds in Paris, Louvre, and formerly Dresden, Kupferstichkabinett (Rosenberg, *op. cit.*, p.26, no.61, ill. pl. 61, and p.27, no. 67, ill. pl.67). None of these share the same technique as the present sheet; the careful under-drawing in particular is absent in all of them.

The paper bears no watermark, but is of a type produced in Germany from the early 16th Century onwards.

£2,000-4,000



117

117 François Boucher (1703-1770)

A MALE FIGURE KNEELING BY A ROCK.

Black and white chalk and stumping, on buff paper.
410 by 280mm.

This is probably a late drawing.

Provenance:

J.B. de Graaf (L.1120).

£4,000-5,000



118

118 Attributed to Giovanni Battista Piazzetta (1682-1754)

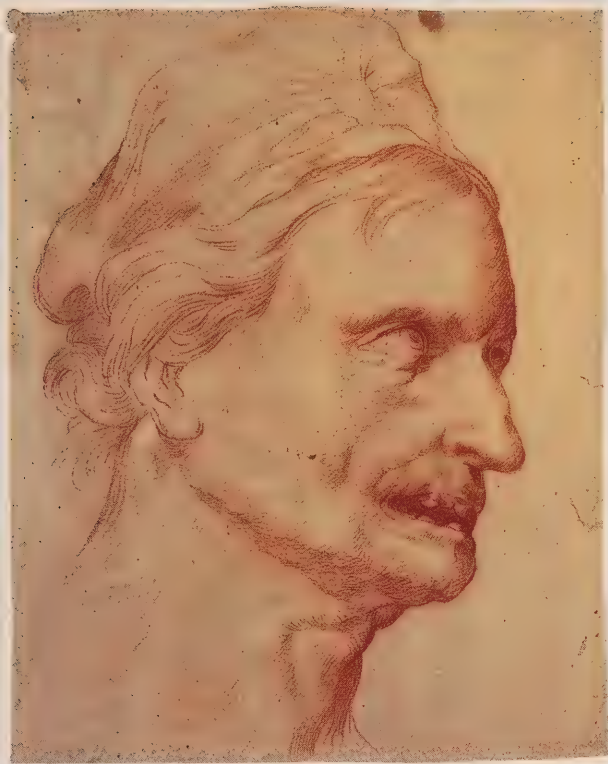
STUDY OF A MALE NUDE HOLDING A STICK.

Bears signature in black chalk: *Piazzetta fecit*. Charcoal and stumping on faded blue paper.

527 by 380mm.

This is certainly a study from life. It closely resembles, although on a larger scale, studies by Piazzetta for his drawing manual, engraved by Francesco Bartolozzi and Marco Pitteri and first published in Venice in 1760 (see Venice, Fondazione Giorgio Cini, *G.B. Piazzetta*, 1983, illus. 91-2-3).

£8,000-12,000



119



120

119 Camillo Procaccini (1550/5-1629)

GROTESQUE HEAD OF AN OLD WOMAN SEEN IN PROFILE.

Red chalk.

311 by 246mm.

This is a typical example of Camillo Procaccini's studies of grotesque heads. (See N. Ward Neilson, *Camillo Procaccini*, New York 1979, illus. nos.360, 364, 365, 356). Some of the drawings combine studies of more than one head; they are executed in red chalk or in red and black chalk.

£5,000-6,000

120 Giovanni Battista Piazzetta (1682-1754)

PORTRAIT OF A SCULPTOR.

Black and white chalk on grey paper.

356 by 275mm.

Provenance:

Puppel, Berlin; Walter Schatzki.

Exhibited:

Hanover, New Hampshire, *Italian Drawings from the Bick Collection*, 1971, no.42 (as Domenico Maggiotto).

£4,000-6,000



121

121 **Francesco Zuccarelli (1702-1788)**

FIGURES AND CATTLE RESTING BY A RIVER, A TOWN BEYOND.

Pen and brown ink and wash, heightened with white, over black chalk.
195 by 315mm.

£4,000-6,000

122 **Paolo Farinati (1524-1606)**

A GROUP OF SOLDIERS.

Bears old attribution: *Passerotti all his Paintings have a Sparrow in allusion to his Name.*
Pen and brown ink and wash, heightened with white, over black chalk.
350 by 262mm.

Provenance:

Nicholas Lanier (L.2885); and another unidentified collector's mark.

£5,000-7,000



122



123

123 Lorenzo Tiepolo (1736-1776)

Recto: ORIENTAL FIGURES BY AN OBELISK.

Verso: TWO FIGURES.

Pen and brown ink and wash, over black chalk (*recto* and *verso*). Bears number: N.319.

290 by 220mm.

This drawing is inspired by Giovanni Battista Tiepolo's series of etchings titled *Scherzi di Fantasia*. A very similar drawing is in a Belgian private collection (see d'Hulst, *op. cit.*, no.75). A drawing by Giovanni Battista Tiepolo inscribed N.315 in the same hand is in the collection of Janos Scholz (see Venice, Fondazione Giorgio Cini, *Disegni veneti della collezione Janos Scholz*, 1957, no.68).

Provenance:

Bears unidentified collector's mark (L.1226); Pierre Geismar (L.2078b), his sale, Paris, 15 November 1928, lot 125, illus.; bears another unidentified collector's mark.

Literature:

R.A. d'Hulst et.al., *Dessins du xv au xviii siècles dans les collections privées de Belgique*, 1983, under no.75.

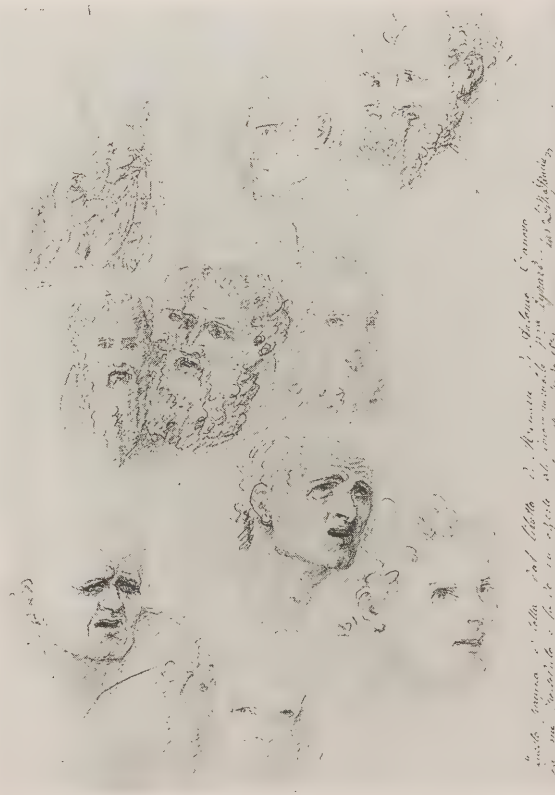
£5,000-6,000



124



125



126

« questa tempesta è tutta nel libro di Giovanni, e non è
 una tempesta, ma è una tempesta di guerra, e non è
 una tempesta di guerra, ma è una tempesta di guerra »

124 **Giovanni Domenico Tiepolo (1727-1804)**

A GROUP OF FIGURES VISITED BY ANGELS.

Pen and brown ink.
299 by 441mm.

The subject of this drawing is obscure. It resembles other studies by Domenico of groups of Orientals and other figures, often around altars, which are inspired by Giovanni Battista Tiepolo's etchings titled *Capricci* and *Scherzi di Fantasia*. They can be dated around 1747 (see J. Byam Shaw and G. Knox, *Italian Eighteenth Century Drawings in the Robert Lehman Collection*, New York 1987, nos.159, 160).

Provenance:

Bears unidentified collector's mark.

£8,000-12,000

125 **Giovanni Battista Tiepolo (1696-1770)**

AN ORIENTAL FIGURE, A WOMAN, A HORSE AND OTHER FIGURES.

Bears old attribution: *Tiepolo*. Pen and brown ink and wash over black chalk.
218 by 164mm.

This drawing is similar to others related to Giambattista's two series of etchings known as the *Capricci* and the *Scherzi di Fantasia*, which are generally dated in the 1740's. A large number of related drawings are in the Victoria and Albert Museum and one quite similar to the present is in the Philadelphia Museum (see G. Knox, *Tiepolo, A Bicentenary Exhibition*, Cambridge, Mass., 1970, no.17.)

£8,000-10,000

126 **Antonio Canova (1757-1822)**

A SHEET OF STUDIES OF HEADS AND OF FOUR FIGURES.

Bears an inscription in brown ink: *Questa pagina é tolta dal libretto di Memorie di Antonio Canova/ da me posseduto, e fu da me offerto all' incomparabile M^{me} Eynard/ Cav^a L M Spada/ Roma 12 Marzo 1831*. Black chalk.
230 by 167mm.

This sheet of studies is very characteristic of Canova's style and can be compared to several other drawings by him (see Venice, Fondazione Giorgio Cini, and Bassano, Museo Civico, *I Disegni di Antonio Canova*, Venice 1959, pp.246-47).

£2,000-3,000



127

127 **French School, 18th Century**

PORTRAIT OF A YOUNG MAN.

Pastel. Oval.
550 by 465mm.

No convincing attribution for this attractive pastel has been found, although the names of Adelaide Labille-Guillard and Guillaume Voiriot have been proposed.

£4,000-6,000



128

128 ***** Dutailly (active circa 1800)**

AN ELEGANT INTERIOR: A YOUNG WOMAN INTERRUPTED BY A SORROWFUL FRIEND.

Signed and dated: 1794 *Dutailly*. Pen and black ink and watercolour and gouache.
398 by 314mm.

The artist is recorded but very little is known about him.

£6,000-8,000



129



130

129 Jean-Baptiste Mallet (1759-1835)

ELEGANT INTERIOR WITH YOUNG COUPLE EMBRACING.

Pen and black ink and gouache and watercolour.
330 by 250mm.

£5,000-7,000

130 Jean-Baptiste Mallet (1759-1835)

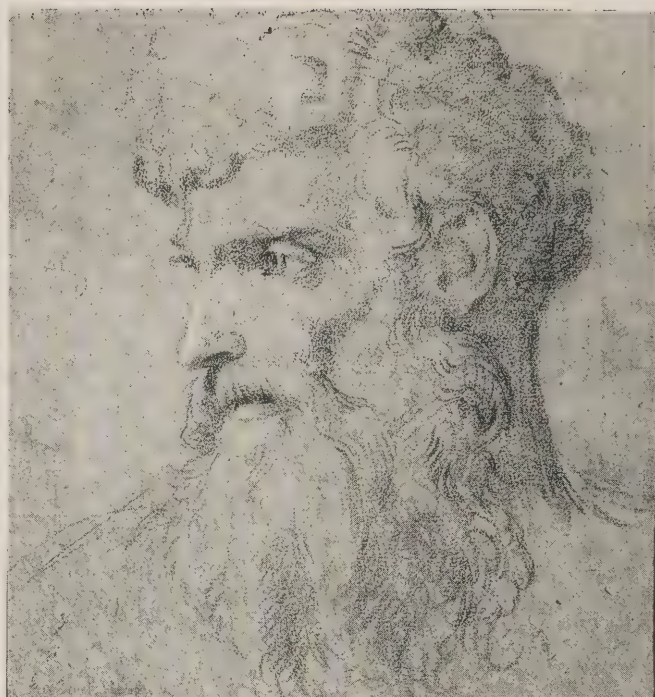
INTERIOR WITH COUPLES AT A TABLE.

Pen and black ink and watercolour and gouache.
328 by 248mm.

£4,000-6,000



131



132

131 **Studio of Giovanni Battista Piazzetta**

HEAD OF A YOUTH, WEARING A HAT.

Black chalk heightened with white chalk and stumping, on buff paper.
393 by 302mm.

£4,000-6,000

132 **Eustache Le Sueur (1617-1655)**

HEAD OF A BEARDED MAN.

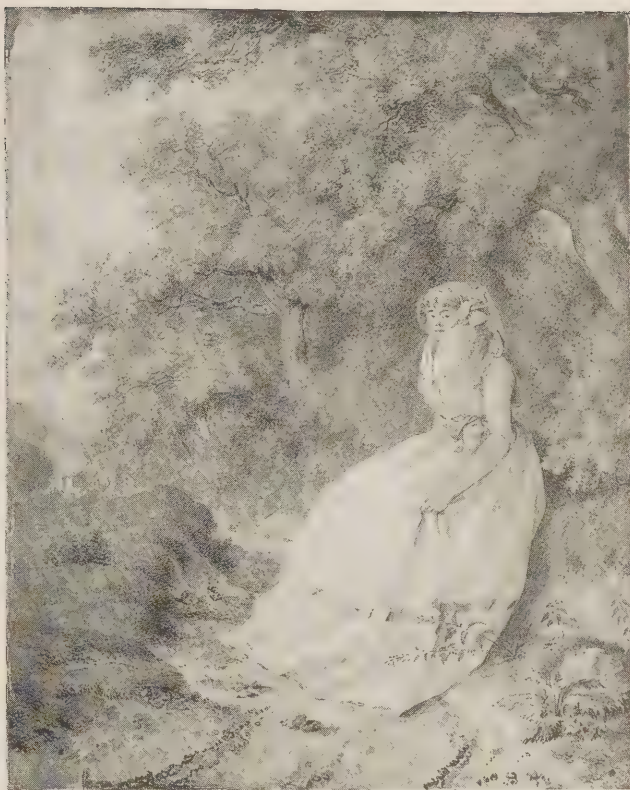
Black chalk with touches of white chalk on grey paper. Bears old attribution on the *verso*: *Le Sueur*.
185 by 173mm.

This is a study for the head of a figure in Le Sueur's painting *St. Louis Tending the Sick*, now in the Musée des Beaux-Arts, Tours (see Alain Mérot, *Eustache Le Sueur*, Paris 1987, no.189, fig.465). It is one of four canvases painted by Le Sueur in 1654 and 1655 for the Benedictine abbey of Marmoutiers. Other drawings for this composition are known (Mérot, *op. cit.*, D336-338).

£4,000-6,000



133



134

133 Jean-Jacques de Boissieu (1736-1810)

A RIVER LANDSCAPE WITH FIGURES AND CATTLE.

Signed with monogram and dated: *DB: 1776*. Point of the brush and red wash heightened with white.

346 by 245mm.

£1,200-1,800

134 Jean-Baptiste Mallet (1759-1835)

A YOUNG LADY SEATED AT THE EDGE OF A WOOD.

Watercolour and gouache over black chalk.

383 by 308mm.

In an attractive carved wood frame.

£800-1,200



135

135 **Mauro Gandolfi (1764-1834)**

STUDY OF FIVE HEADS.

Pen and brown ink.
153 by 209mm.

£1,500-2,500

136 **Claude Jean-Baptiste Hoin (1750-1817)**

THE ARDENT YOUNG ARCHAEOLOGIST.

Pen and brown ink and watercolour over traces of black chalk.
209 by 164mm.

Provenance:
Wiener Collection.
Not illustrated

£2,500-3,500



137

137 **Alexandre-Jean Noël (1752-1834)**

A STORMY SEASCAPE WITH FISHermen AND TWO SAILING BOATS.

Signed with white bodycolour: *Noël*. Gouache.

298 by 485mm.

£1,300-1,600

138 **Veronese School, 16th Century**

THREE DESIGNS FOR PANELS WITH GROTESQUE DECORATIONS.

Each pen and brown ink and wash, over traces of black chalk. One by another hand.

206 by 49mm.; 263 by 65mm.; 251 by 92mm.

(3)

Provenance:

Edmond Fatio (bears his mark), his sale, Geneva, N. Rauch, S.A., 3-4 June 1959, lot 67, illus. (as French School, late 16th Century?).

£2,500-3,500

Not illustrated



139



142

139 **Lorenzo de'Ferrari (1680-1744)**

STUDY OF A FLYING ANGEL.

Black chalk on blue paper. Squared in black chalk.
367 by 445mm.

Provenance:

Santo Varni Collection (his inscription and no.48).

£2,500-3,500

140 **Attributed to Federico Zuccaro (1529-1566)**

HEAD OF A WOMAN LOOKING TO THE LEFT.

Black and red chalk.
163 by 140mm.

£1,000-1,500

Not illustrated

141 **Jacob de Wit (1695-1754)**

MERCURY AND OTHER FIGURES IN THE CLOUDS.

Signed. Pen and black ink and grey wash.
269 by 379mm.

Provenance:

Comtesse de Béhague.

£800-1,200

Not illustrated

142 **Messer Ulisse Severino da Cingoli (active 2nd half of the 16th Century)**

VIEW OF A VILLAGE, WITH WOODS TO THE RIGHT.

Pen and brown ink and blue wash, heightened with white, on blue paper. Traces of a red chalk sketch below. A figure study on the *verso*.
165 by 271mm.

Messer Ulisse was an amateur landscape draughtsman living in the Marches. His drawings are found in many private and public collections in Europe and in the United States. They are frequently inscribed, often giving the date and the circumstances in which the drawing was made. For a full discussion of the artist, see the article by Jaap Bolten in *Master Drawings*, vol.vii, no.2 (1969), pp.123-147, and an addendum by Luigi Dania in *Master Drawings*, vol.xiv, no.1 (1976), pp.43-45. See also lot 106 and lot 296 in this sale.

£1,800-2,200



143



144

143 Baccio Bandinelli (1493-1560)

STUDY AFTER THE LAOCOON.

Bears attribution (*verso*): Baccio Bandinelli. Pen and brown ink.
364 by 184mm.

This is one of two surviving studies by Bandinelli after the antique sculpture of Laocöon and his sons. Bandinelli was commissioned to carve a copy of the statue in 1519 by Cardinal Bibiena, papal legate to the French court. Bandinelli's copy was finished in 1524 and Pope Clement VII de' Medici had it installed in the courtyard of his family's Florentine palace. In the present drawing, Bandinelli has modified the central figure by turning the head slightly and showing the left arm broken. In his other known study after the Laocöon (Uffizi 14785), Bandinelli shows the arm similarly broken. The calf of the right leg in this drawing is also invented, as it would not be visible from this point of view.

We are grateful to Roger Ward who has seen this drawing, and has confirmed the attribution and provided the information for this note.

£8,000-12,000

144 **Attributed to Domenico Maria Canuti (1620-1684)**

TIME.

Bears old attribution: *S. Rosa*. Two shades of red chalk.
256 by 201mm.

£2,000-3,000

145 **Attributed to Carletto Caliari (1570-1596)**

A GROUP OF FIGURES WITH CAMELS AND HORSES.

Bears monogram: *PV*. Pen and brown ink and wash over black chalk, heightened with (oxidised) white.
531 by 396mm.

Dr. Richard Cocke has proposed the attribution to Carletto on the basis of stylistic similarities with a study for an altarpiece by Carletto (see R. Cocke, *Veronese's Drawings*, London 1984, no.188). Prof. Roger Rearick has suggested an alternative attribution to Benedetto Caliari. This is presumably a study for an Old Testament scene such as the *Arrival of the Queen of Sheba*.

£1,000-1,500

Not illustrated

146 **Roman School, 16th Century**

ST. JOHN THE BAPTIST AND OTHER FIGURES IN A LANDSCAPE.

Bears attribution: *Cardi*. Pen and brown ink and wash.
209 by 272mm.

£2,000-3,000

Not illustrated

147 **Giovanni Battista Busiri (circa 1698-1757)**

VIEW IN AN ITALIAN TOWN.

Pen and brown ink over black chalk.
288 by 423mm.

Provenance:

Paul Sandby (L.2112); Mathias Komor (L.1882a).

£800-1,200

Illustrated p.65

148 **Jean-Joseph Taillasson (1746-1809)**

ST. MARY MAGDALENE IN THE DESERT.

Signed: *Taillasson*. Black chalk on paper washed blue.
292 by 299mm.

According to a note on the mount this is a study for Taillasson's painting of the same subject which was exhibited in the Salon in 1785 and was the property of the Abbot of Pradine.

£1,300-1,600

149 **Italo-Flemish, circa 1600**

ST. ANDREW IN A LANDSCAPE WITH OTHER FIGURES.

Inscribed: *AEGEAS/ ANDREA/ VESPASIANUS S R*. Pen and brown ink and wash heightened with white over black chalk on blue paper.
196 by 287mm.

Provenance:

Bears two unidentified collector's marks (*recto* and *verso*).

£2,000-3,000

150 **Attributed to Lelio Orsi da Novellara (1511-1587)**

ZEUS AND A NYMPH.

Bears old attribution (on the backing): *Lelio da Novellara*. Pen and brown ink and wash heightened with white over black chalk on paper washed yellow ochre. Corners cut.
231 by 310mm.

This drawing shows the influence both of Primaticcio and of Giulio Romano who were sources of inspiration for the development of Lelio Orsi's mature style. The present drawing, with its firm outline and a certain awkwardness in the proportions of the woman's body, can be compared with Orsi's earliest known work, the ochre monochrome friezes in the refectory of the church at Querciola painted *circa* 1535/40 (see exhib. cat., Reggio Emilia, Teatro Valli, *Lelio Orsi*, 1987, pp.40-43, no.1, illus.)

£2,000-3,000

151 **Giovanni Francesco Grimaldi (1606-1680)**

LANDSCAPE WITH A FORTIFIED HOUSE.

Pen and brown ink.
192 by 283mm.

This is a typical and attractive work by the artist. The drawing is sold with letters from Otto Kurz and Hermann Voss confirming the attribution.

£3,000-5,000



148



149



150



147



72



151



73



152

152 **Attributed to Karel Skreta (1610-1674)**

CHRIST NAILED TO THE CROSS.

Bears indistinct inscription and red chalk figure study (*verso*). Pen and brown ink and wash over red chalk.

271 by 315mm.

This drawing resembles works by the Prague artist who travelled extensively in Italy (see P. Preiss, *Le Dessin baroque*, Paris 1979, pp.32-64).

£500-750

Illustrated p.65

153 **Claude Jean-Baptiste Hoin (1750-1817)**

THE ALTAR OF LOVE.

Oval. Watercolour heightened with gouache.

287 by 426mm.

Exhibited:

Rouen, *L'Art français du xvii au xviii, Fleurs et animaux*, 1936.

£3,000-5,000

154 **Jean-Baptiste Hilaire (1753-1822)**

FIGURES BY A FLIGHT OF STEPS IN A PARK.

Signed (?) on the mount. Watercolour over black chalk.

230 by 323mm.

Provenance:

A.M. Seligmann, Paris.

Exhibited:

London, Matthiesen Gallery, *French Master Drawings of the 18th Century*, 1950, no.38; Paris, Galerie Cailleux, *Le Dessin français de Watteau à Prud'hon*, 1951, no.67.

£3,500-4,500

155 **Jacques Charlier (active 18th Century)**

AMPHITRITE ON THE WAVES.

Gouache on ivory.

129 by 179mm.

£1,500-2,500

Not illustrated



153



154



156



157

156 Salvator Rosa (1615-1673)

A BOY CARRYING A BUCKET ON HIS SHOULDERS, SEEN FROM BEHIND.

Red chalk.

160 by 104mm.

This is similar to other early figure studies by Rosa, such as those illustrated in M. Mahoney, *The Drawings of Salvator Rosa*, New York 1977, among groups 2, 3 and 20.

£1,000-1,500

157 Jacques-Antoine-Marie Lemoine (1704-1778)

PORTRAIT OF A LADY.

Black, white and red chalk.

355 by 260mm.

£1,000-1,200

158 **Gabriel de Saint-Aubin (1724-1780)**

SHEET OF STUDIES, INCLUDING A SPHERE, A PALETTE, SCALES, AND A STATUETTE OF VENUS.

Black chalk.
122 by 88mm.

Dacier lists this in his chapter on pages from albums.

Provenance:

Baron J. Pichon, his sale, Paris, 17-21 May 1897, lot 143; Jean Masson (L.1494a), his sale, Paris, 7-8 May 1923, lot 217, illus.; sale, Paris, 14 December 1970, lot 70.

Literature:

Emile Dacier, *Gabriel de Saint-Aubin*, Paris 1931, vol.ii, p.213, no.1093.
£2,000-3,000

Not illustrated

159 **Gérard de Lairesse (1641-1711)**

ALLEGORY IN HONOUR OF A MARSHAL.

Bears inscription (*verso*): *ce dessin de Gerard de Lairesse a ete vendu a la mort du Prince de Ligne/catalogue et a ete gravé au frais de le Prince*. Red chalk heightened with white. Partly incised for transfer.
312 by 447mm.

Provenance:

Said to be from the collection of Baron Vivant-Denon; sale, Paris, 27 June 1916, lot 104.

£800-1,200

Not illustrated

160 **Follower of Daniel Dumoustier**

PORTRAIT OF A GENTLEMAN, SAID TO BE THE VIDAME OF CHARTRES.

Black and red chalk with touches of brown wash.
296 by 225mm.

This drawing was previously attributed to Jean de Court, who succeeded François Clouet as court painter to the Valois in 1572.

Provenance:

Defer-Dumesnil Collection (L.739).

£3,000-5,000

Not illustrated



161 **François Boucher (1703-1770)**

A RECLINING SATYR DRINKING FROM A CONCH.

Black and white chalk and stumping, on faded blue-grey paper.
 273 by 331mm.

£8,000-12,000



162 **Jean-Baptiste Pater (1695-1736)**

STUDY OF A SEATED WOMAN.

Red chalk. On the *verso*, two other red chalk studies of a lady.
152 by 189mm.

Provenance:

Sale, Paris, 6 March 1899, lot 77.

£8,000-10,000

163 **Attributed to Giovanni Francesco Romanelli (1610-1662)**

SILENUS ATTENDED BY A FAUN, PUTTI AND TWO BACCHANTES.

Pen and brown ink and wash, heightened with white.

259 by 225mm.

Both Nicholas Turner and Jörg Merz proposed the attribution to Romanelli, and compare it stylistically with a drawing sold in these Rooms, 5 July 1976, lot 15.

£1,500-2,000

164 **Milanese School, 16th Century**

HEAD OF A MAN.

Black chalk.

185 by 173mm.

£800-1,200

165 **Jean-Baptiste Mallet (1759-1835)**

A ROMAN MAIDEN PRESENTED TO HER FIANCÉ.

Signed. Gouache.

199 by 143mm.

£3,000-4,000

166 **Circle of Gaspar van Wittel, called Vanvitelli**

FIGURES ON A ROMAN STREET.

Inscribed and dated (*verso*): *Veduta del Tempio di Venere per andare al Colliseo/passato l'Arco . . . a Roma . . . a Ao = 1715 in Junio*. Pen and brown ink and wash over red chalk.

335 by 300mm.

An attribution to the Dutch artist Theodor Wilkens has been suggested.

Provenance:

Paul Sandby (L.2112); Sir Bruce Ingram (L.1405a); Carl Winter (bears his collector's mark).

£1,500-2,000

167 **Circle of Domenico Beccafumi**

HEAD OF AN OLD TESTAMENT FIGURE.

Bear attribution to Barocci on the old mount. Black, red and yellow chalk.

248 by 165mm.

£1,000-1,500

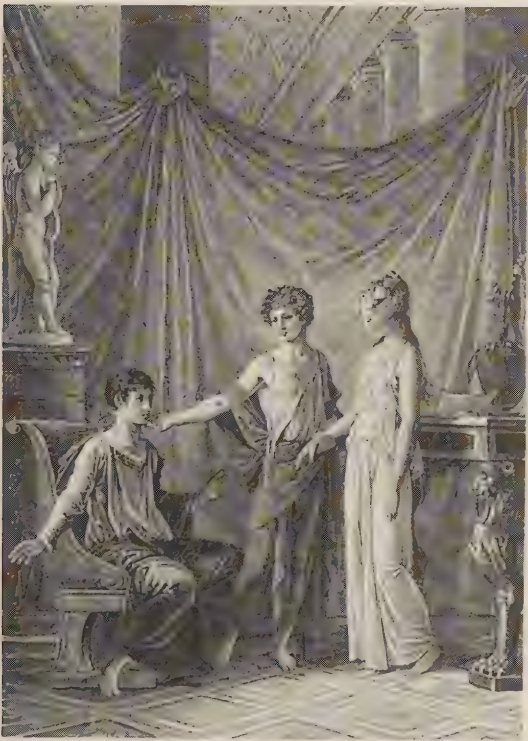
Not illustrated



163



164



165



166



(actual size)

168 **Jean-Antoine Watteau (1684-1721)**

STUDY OF A SEATED GIRL.

Red chalk.

136 by 124mm.

Meg Morgan Grasselli has kindly pointed out that this was etched as no.197 in *Figures de différents caractères*, the collection of prints after Watteau which was begun in 1717 and published in two volumes between 1726 and 1728, commissioned by Watteau's patron, Jean de Jullienne. The figure does not appear in a painting, but can be dated around 1717/18.

£50,000-75,000



(actual size)

169 **Jean-Antoine Watteau (1684-1721)**

FIGURE STUDIES: A STANDING GIRL SEEN FROM THE SIDE; A SEATED GIRL HOLDING A BOWL.

Red chalk with graphite on the standing figure.
128 by 139mm.

Meg Morgan Grasselli has kindly provided the following information on this drawing. The standing girl appears in *L'Amour paisible*, painted in 1719 for Dr. Richard Meade in London. The painting is now lost but is known through an engraving by Bernard Baron (see exhib. cat., *Watteau*, Washington, Paris, Berlin, 1984-85, under cat.P66, fig.1). Other drawings of the same girl are in the British Museum (see K.T. Parker and J. Mathey, *Antoine Watteau, Catalogue complet de son oeuvre dessiné*, Paris 1957, vol.ii, nos.601, 602). They are also in red chalk with graphite and can be dated around 1719.

The other figure was etched by François Boucher as no. 332 in the *Figures de différents caractères* (see note to lot 168), and also appears in two paintings in the Wallace Collection: *Les Champs-Élysées* and *Divertissements champêtres* (see H. Adhémar and R. Huyghe, *Watteau*, Paris 1950, pls.110, 111).

£30,000-50,000

Old Master Drawings

MONDAY 3RD JULY 1989 AT 2.30 PM

Afternoon Session: lots 170-408

All lots are offered subject to the Conditions of Business in the back of this catalogue and to reserves

†Subject to 15% V.A.T

The Property of Various Owners

170

Ottavio Leoni (1578-1630)

PORTRAIT OF A MAN WEARING A RUFF.

Black and white chalk.

196 by 152mm.

Provenance:

William Mayor (L.2799).

£800-1,200

171

Guido Reni (1575-1642)

Recto: MALE NUDE WRITING: ST. JEROME.

Verso: DRAPERY STUDIES.

Red chalk (*recto* and *verso*).

246 by 154mm.

The attribution to Reni was suggested by Nicholas Turner who believes this can be related to Reni's *St. Jerome*, now in the Institute of Arts, Detroit. The painting is an example of Reni's mature style.

Provenance:

Zeitlin and Ver Brugge, Los Angeles.

£1,300-1,600

172

Camillo Procaccini (1550/5-1629)

THE HOLY FAMILY: TWO STUDIES WITH VARIATIONS.

Red chalk.

80 by 130mm.

This is possibly a preparatory drawing for Camillo's painting in the church of Corpus Domini, Piacenza.

Provenance:

Marquis de Valori (L.2500).

£800-900

Not illustrated

173

Pietro Faccini (1562-1602)

A HALF-LENGTH STUDY OF A YOUNG MAN TURNED TO THE RIGHT.

Bears old attribution: *Pietro Facini*. Numbered: 70. Red chalk on paper washed light grey.

237 by 203mm.

Provenance:

Michel Gaud, his sale, Monaco, Sotheby's, 20 June 1987, lot 81.

£2,000-2,500

174

Roman School, circa 1700

THE HOLY FAMILY WITH ST. JOHN THE BAPTIST.

Black chalk heightened with white chalk on beige paper.

364 by 275mm.

We have not been able to attributed this drawing, but the artist seems to have been influenced by the works of Guido Reni and especially by some of his etchings, such as Bartsch 11 and 12.

Provenance:

Benjamin West (L.419); bears indistinct collector's signature with numbering: 1100.

£800-1,000

175

Florentine School, circa 1600

A LANDSCAPE WITH TREES AND DISTANT BUILDINGS.

Bears old attribution: *Titiano*. Black chalk.

178 by 189mm.

£400-600

Not illustrated



170

*Pietro Jacini.*

173



171



174

176

Circle of Cornelis Cornelisz van Haarlem

A MAN DRINKING.

Pen and black ink and grey wash.
 58 by 46mm.

£200-300

Not illustrated

177

Flemish School, 17th Century

STUDY OF A TREE.

Pen and brown ink heightened with white on beige paper.
 204 by 152mm.

£150-250

Not illustrated

178

Pietro Antonio Novelli (1624-1648)

PROMETHEUS.

Signed in pen and black ink: *Pietro Antonio Novelli Veneto inv. et dis.* Pen and brown ink.
 166 by 213mm.

£350-500

Not illustrated

179

Johann Christoph Dietzsch (1710-1769)

A RIVER LANDSCAPE WITH TRAVELLERS IN THE FOREGROUND AND HOUSES BEYOND.

Black chalk and grey wash.
 165 by 222mm.

£400-500

Not illustrated

180

German School, 18th Century

A PAIR OF FLOWER STILL LIVES.

Gouache.
 Each 360 by 260mm.

(2)
£800-1,200*Not illustrated*

181

Austrian School, 18th Century

A QUEEN RECEIVING A GENERAL.

Pen and brown ink and wash, over black chalk.
 162 by 341mm.

£300-500

Not illustrated

182

Venetian School, 18th Century

DESIGN FOR A CEILING DECORATION, JUNO AND PUTTI.

Pen and brown ink and grey-brown wash. Arched top.
 310 by 240mm.

And another, Venetian School, 18th Century, *Venus and putti*. (2).

£500-700

Not illustrated

183

French School, 17th Century

A BATTLE SCENE.

Red chalk.
 272 by 422mm.

*Provenance:*Bears unidentified collector's mark (*recto*).

£400-600

Not illustrated

184

Circle of Jacopo Palma

TWO FEMALE NUDES.

Pen and brown ink and wash heightened with white on blue paper.
 254 by 220mm.

£300-400

Not illustrated

185

Jean-Robert Ango (active 1759-70)

A FEMALE FIGURE IN A SPANDREL.

Red chalk.
 272 by 201mm.

£200-300

Not illustrated

186

Venetian School, 18th Century

Recto: TWO OVAL PORTRAITS OF LADIES AND CARICATURES OF MEN.

Verso: STUDIES OF HAGAR AND THE ANGEL AND A SLEEPING NUDE.

Pen and brown ink and wash, over black chalk (*recto* and *verso*).

188 by 261mm.

Provenance:

Bears unidentified collector's mark.

£600-800

Not illustrated

187

French School, 18th Century

A VASE WITH VINES ENTWINED OVER IT.

Red chalk.

100 by 140mm.

Provenance:

Edmond Fatio (bears his mark), his sale, Geneva, N. Rauch, S.A., 3-4 June 1959, lot 74 (as French School, 18th Century).

£400-600

Not illustrated

188

French School, 18th Century

LADIES BY A RIVER.

Black chalk on blue paper.

277 by 199mm.

£300-500

Not illustrated

189

Attributed to Andrea Celesti (1637-1712)

Recto: THE BIRTH OF THE VIRGIN.

Verso: SKETCH OF AN ALLEGORICAL FEMALE FIGURE.

Bears attribution: *Simone Cantarini*. Red chalk (*recto* and *verso*) with red wash *recto*.

151 by 121mm.

£300-500

Not illustrated

190

Attributed to Jan van Huchtenburgh (1647-1733)

CAVALRY SKIRMISHES: A PAIR OF DRAWINGS.

Both brush and black and brown wash heightened with white.

Each: 214 by 303mm.

(2)

Provenance:

Count Gelosi (L.545); Lord Hampden according to inscriptions on the back of the mounts of both drawings.

£1,000-1,500

Not illustrated

191

Italo-Dutch School, 17th Century

A BATTLE BETWEEN CHRISTIANS AND TURKS.

Pen and brown ink and wash, heightened with white, on brown washed paper.

209 by 179mm.

£600-800

Not illustrated

192

Bohemian School, 17th Century

A STANDING WOMAN SEEN IN PROFILE.

Pen and brown ink and grey wash on beige paper.

228 by 163mm.

£400-600

Not illustrated

193

Carlo Giuseppe Ratti (1737-1795)

THE AGONY IN THE GARDEN.

Bears old attribution: *Ratti*. Pen and brown ink and wash over black chalk.

291 by 202mm.

Mary Newcome has suggested that this is a design for a float in a religious celebration.

Provenance:

Paul Prouté, Paris.

£400-600

Not illustrated

194

Alessandro Turchi, called l'Orbetto (1578-1649)

THE STONING OF ST. STEPHEN.

Pen and brown ink and wash over black chalk.
 422 by 593mm.

£1,500-2,500

195

Attributed to Ferdinando Galli Bibiena (1657-1743)

FOUR ARCHITECTURAL DRAWINGS OF COLONNADES.

Each pen and brown ink and grey wash.
 Each circa 150 by 105mm.

(4)

Provenance:

Edmond Fatio (all bear his mark), his sale, Geneva, N. Rauch S.A., 3-4 June 1959, from lots 13 and 15.

Exhibited:

Florence, La Strozzi, *I disegni scenografici della raccolta Fatio*, 1958, in nos. 49 and 72, three illustrated.

£2,000-2,500

196

Elisabetta Sirani (1638-1665)

STUDY OF A GROUP OF FIGURES.

Numbered: 32. Pen and brown ink and wash over red chalk.
 206 by 207mm.

This is a preparatory study for the group of figures to the right in Sirani's painting, *The Baptism of Christ*, signed and dated: 1658, in the church of S. Bartolomeo alla Certosa, Bologna (see A. Cera, *La Pittura Emiliana*, Milan 1982, fig.3). A further drawing, with an old attribution to Elisabetta Sirani, for the entire composition but omitting this group of figures, is in the Albertina (see A. Stix and A. Spitzmüller, *Katalog . . . Albertina*, Vienna 1941, vol.vi, no.178 as Giovanni Andrea Sirani, illus.). A red chalk study connected with the head of the old man to the right in the painting is at Windsor (see O. Kurz, *Bolognese Drawings*, London 1955, no.495, fig.93).

£400-600

197

Marcantonio Bassetti (1588-1630)

TWO ALLEGORICAL FIGURES IN THE CLOUDS.

Grisaille on paper.
 140 by 190mm.

£300-500

198

Baldassare Franceschini, called Il Volterrano (1611-1689)

THE HOLY FAMILY.

Red chalk and pen and brown ink. A black chalk sketch of an urn on the *verso*.
 108 by 139mm.

Provenance:

Possibly Paris, Hotel Drouot, 8 November 1922, in lot 214; London, Sotheby's, 3 July 1980, lot 93.

£800-1,200

199

French School, 18th Century

A GROUP OF GENTLEMEN VISITING A FOUNDRY.

Bears old attribution to Watteau and numbered: 8. Drawn with the brush in black and grey ink and white heightening on paper washed grey.
 202 by 272mm.

A note on the *verso* says this represents Louis XV visiting the Sevres foundry. It seems more likely to be a foundry than a porcelain factory. The drawing may have been made for a print or book illustration. Although the costumes indicate a date early in the 18th century, the drawing may be by an artist working later in the century.

£500-700

200

Domenico Mondo (1723-1808)

THE RAISING OF LAZARUS.

Pen and brown ink and brown and grey wash over black chalk.
 349 by 470mm.

£600-800

201

French School, 18th Century

A LANDSCAPE WITH A TREE AND A COTTAGE BY A RIVER,
 A DISTANT CHURCH ON A HILL.

Black chalk and stumping heightened with white chalk on beige paper.
 250 by 371mm.

£500-700



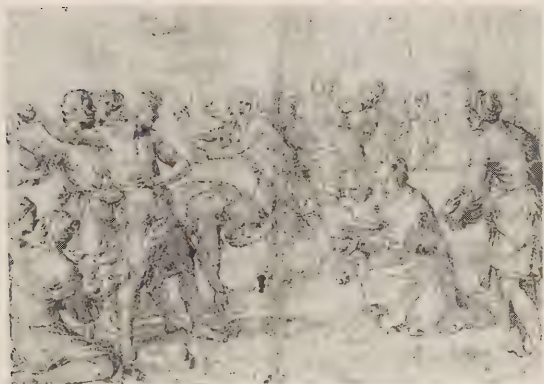
195



195



198



194



196



197



200



201



199

202

German School, circa 1700

THE ROAD TO CALVARY.

Pen and brown ink and grey wash over black chalk.
 224 by 324mm.

Provenance:

H. Beckmann (L.2756a); bears unidentified collector's
 mark on the *verso*.

£300-500

Not illustrated

203

Cremonese School, circa 1600

DESIGN FOR A FRIEZE WITH PUTTI.

Red chalk.
 83 by 375mm.

£500-700

Not illustrated

204

Attributed to Cesare Nebbia (1536-1614)

A PRIEST CELEBRATING A MASS.

Pen and brown ink and wash.
 104 by 159mm.

£150-200

Not illustrated

205

French School, 18th Century

HEAD OF A MONK.

Red chalk.
 266 by 201mm.

And another by another hand, *Study of a Tree*. (2)
 £300-500

Not illustrated

206

A Group of Three Drawings, one after Solimena and
 another sheet of figure sketches, late 18th Century. (3)
 £300-500

Not illustrated

207

Vincenzo Dandini (1607-1675)*Recto:* ST. PHILIP BAPTISING THE ETHIOPIAN.*Verso:* THE RESURRECTED CHRIST.

Red chalk (*recto*); red chalk over black chalk (*verso*).
 223 by 321mm.

£300-500

Not illustrated

208

Two Drawings, including a design for an elaborate urn
 and a drawing by a follower of Bouchardon. (2)

£400-600

Not illustrated

209

Venetian School, 18th Century

ALLEGORY OF TIME.

Pen and brown ink and grey wash over black chalk.
 Circular.
Diameter: 162mm.

And another, by the same hand, of putti with attributes
 of the arts. (2).

£300-500

Not illustrated

210

Austrian School, 18th Century

APOLLO IN THE CLOUDS.

Oval. Watercolour and pen and brown ink.
 126 by 153mm.

And another, Austrian School, *Two Angels*, watercolour.
 (2)

£400-600

Not illustrated

211

Venetian School, 18th Century

THE TRIUMPH OF CAESAR.

Pen and brown ink and wash, over black chalk.
 275 by 402mm.

£300-500

Not illustrated

212
Jean-Simon Berthélemy (1743-1811)

STUDY OF A DRAPED SEATED FIGURE.

Black chalk heightened with white on paper washed beige.
280 by 190mm.

Not illustrated

£600-800

213
François Boitard (1670-1715)

AMPHITRITE IN HER CHARIOT.

Pen and black ink and mauve wash over traces of black chalk.
140 by 198mm.

Not illustrated

£450-600

214
Johann Heinrich Roos (1631-1685)

A MOTHER AND CHILD.

Pen and brown ink and grey wash, over traces of black chalk.
116 by 114mm.

Not illustrated

£400-500

215
Follower of Sir Anthony van Dyck

THE CRUCIFIED CHRIST ADORED BY A MONK AND A NUN.

Black chalk.
300 by 199mm.

Not illustrated

£300-500

216
Jean-Baptiste Huet (1745-1811)

A SHEPHERDESS ASLEEP WITH HER ANIMALS.

Signed and dated: 1780. Pen and black ink.
271 by 202mm.

Not illustrated

£300-500

217
Northern School, circa 1600

PARIS SEATED HOLDING AN APPLE.

Pen and brown ink. Corners cut.
170 by 126mm.

Not illustrated

£600-800

218
Florentine School, late 16th Century

A STANDING FIGURE OF ST. BARTHOLOMEW.

Pen and brown ink and wash heightened with white over traces of black chalk on blue paper.
260 by 84mm.

Not illustrated

£200-400

219
Bolognese School, circa 1600

MADONNA AND CHILD WITH FIVE SAINTS AND ANGELS.

Pen and brown ink.
167 by 105mm.

Provenance:

G. Vallardi (L.1223).

Illustrated p. 95

£600-800

220
Giuseppe Santini

WOMAN AT A WELL BY A TUSCAN FARMHOUSE.

Numbered at the top right corner: 38. Pen and brown ink.
240 by 202mm.

This drawing was once part of an album of views of the Tuscan countryside.

Not illustrated

£400-600

221
A Group of Seven Drawings, including one of Diana in a landscape by Michel Corneille and another of an allegory of love signed Jeurat. (7)

Not illustrated

£400-600

222

Italian School, 17th Century

A YOUNG MAN WEARING ARMOUR.

Bears old attribution: *by van dyke*. Black chalk heightened with white chalk on blue paper. Corners cut.
198 by 138mm.

£800-1,200

223

Attributed to Vincenzo Dandini (1607-1675)

A HEAD STUDY AND A SKETCH OF A MAN SEATED ON A CHAIR.

Red chalk.
272 by 201mm.

£2,000-2,500

224

Jean-Baptiste Greuze (1724-1805)

HALF-LENGTH STUDY OF A YOUNG LADY HOLDING A FLOWER.

Point of the brush and grey wash and touches of orange wash. Squared in black chalk.
178 by 145mm.

This is a preparatory study for Greuze's painting *La Simplicité*, which was commissioned, together with a pendant *Un Jeune Berger*, by the Marquis de Marigny for his sister the Marquise de Pompadour, for her apartment at Versailles (see Paris, Petit Palais, *Diderot et l'art de Boucher à David*, 1984-85, pp.227-229, illus). Edgar Munhall has suggested that this study must have been made while Greuze was in Rome in 1756-57 when he received the commission. The painting *La Simplicité* was exhibited in the Salon of 1759 and now is in the Kimbell Art Museum, Forth Worth, Texas.

£2,500-3,500

225

Jean-Baptiste Oudry (1686-1755)

A SICK MAN IN BED KISSING A CRUCIFIX.

Numbered: 10. Pen and brown ink and wash heightened with white on blue paper.
321 by 263mm.

£2,000-3,000

226

Aurelio Luini (circa 1530-1593)

STUDIES OF A BEARDED MAN SEEN IN THREE DIFFERENT POSITIONS.

Pen and brown ink.
120 by 99mm.

Provenance:

C. Prayer (L.2044).

£800-1,200

Not illustrated

227

Attributed to Donato Creti (1671-1749)

A HALF-LENGTH STUDY OF A YOUNG MAN AND STUDIES OF HEADS.

Red chalk. Circular.
174 by 187mm.

And two other drawings by different hands, one from the so-called 'Borghese album' with an old attribution to Andrea del Sarto. (3)

£300-500

Not illustrated

228

Pietro Dandini (circa 1646-1712)

THE ASSUMPTION OF THE VIRGIN.

Black chalk and brown wash on blue paper.
202 by 267mm.

The attribution was made by Charles McCorquodale.

Provenance:

Udny Collection; Sir Thomas Brooke, F.S.A., extracted from an enlarged 22 volume edition of Bryan's *A Biographical and Critical Dictionary of Painters and Engravers*.

£400-600

Not illustrated

229

Venetian School, 18th Century

ST. FRANCIS AND TWO ANGELS HOLDING A CROSS.

Black chalk.
303 by 209mm.

Provenance:

Bears indistinct collector's mark.

£300-400

Not illustrated



222



223



224



225

230

Stefano Pozzo (circa 1707-1768)

ABSTINENCE AND VIGILANCE.

A pair. Both black and white chalk on blue paper. One squared. Both inscribed.

Each 320 by 175mm.

(2)

£600-800

Illustrated p.89

231

French School, 17th Century

Recto: A MAN WEARING A CLOAK SEEN IN PROFILE AND A SEPARATE STUDY OF HIS HAND.

Verso: STUDIES OF ARMS.

Red chalk heightened with white chalk on faded blue paper (*recto* and *verso*).

370 by 211mm.

£800-1,200

Illustrated p.89

232

Follower of Polidoro da Caravaggio

THE LAST SUPPER.

Pen and brown ink and wash heightened with white.

335 by 276mm.

This drawing can be related stylistically to several others by the same hand. The artist is not yet identified, but he may be someone influenced by Polidoro da Caravaggio during his stay in Messina. For other drawings by this distinct hand, see L. Ravelli, *Polidoro Caldara da Caravaggio*, Bergamo 1978, nos.431 and 440, illus.; P. Ward Jackson, *Italian Drawings*, London 1979, vol.i, no.82, illus.; A.E. Popham and J. Wilde, *Italian Drawings at Windsor Castle*, London 1949, no.1183, illus.

Provenance:

G. Vallardi (L.1223); bears an unidentified collector's mark.

£800-1,000

Illustrated p.89

233

Giovanni Battista Busiri (circa 1698-1757)

A PAIR OF VIEWS: THE COLOSSEUM; THE TEMPLE OF FORTUNA VIRILE.

Both gouache.

Each 220 by 335mm.

(2)

£1,000-1,500

234

North Italian School, circa 1600

ST. MARK

Pen and brown ink and wash over black chalk. Trimmed at the sides.

261 by 160mm.

£400-600

Illustrated p.89

235

Giacomo Quarenghi (1744-1817)

A ROMAN VIEW: RUINS OF THE TEMPLE OF NERVA WITH FIGURES AND GOATS.

Bears inscription in pencil: *Tempio di Pallade*. Pen and black ink and watercolour.

351 by 483mm.

This drawing is stylistically comparable to others made by Quarenghi during his stay in Rome between 1763 and 1778. Several drawings from this period are views of Roman buildings and antiquities (see V. Piljavskij, *Giacomo Quarenghi*, Milan 1984, pp.12-21, figs.2, 3). Another view of the temple of Nerva is in a private collection in Bergamo (see Venice, Fondazione Giorgio Cini, *Disegni di Giacomo Quarenghi*, 1967, p.105, no.141, illus.).

£1,500-2,000

236

A Group of Eight Drawings, including works attributed to Delacroix, Pelagi, Feuchère, and a reproduction after Watteau. (9)

£600-800

One illustrated p.89

237

Giuseppe Francesco Casanova (1727-1802)

A WOMAN ON HORSEBACK.

Black and white chalk on beige paper.

249 by 182mm.

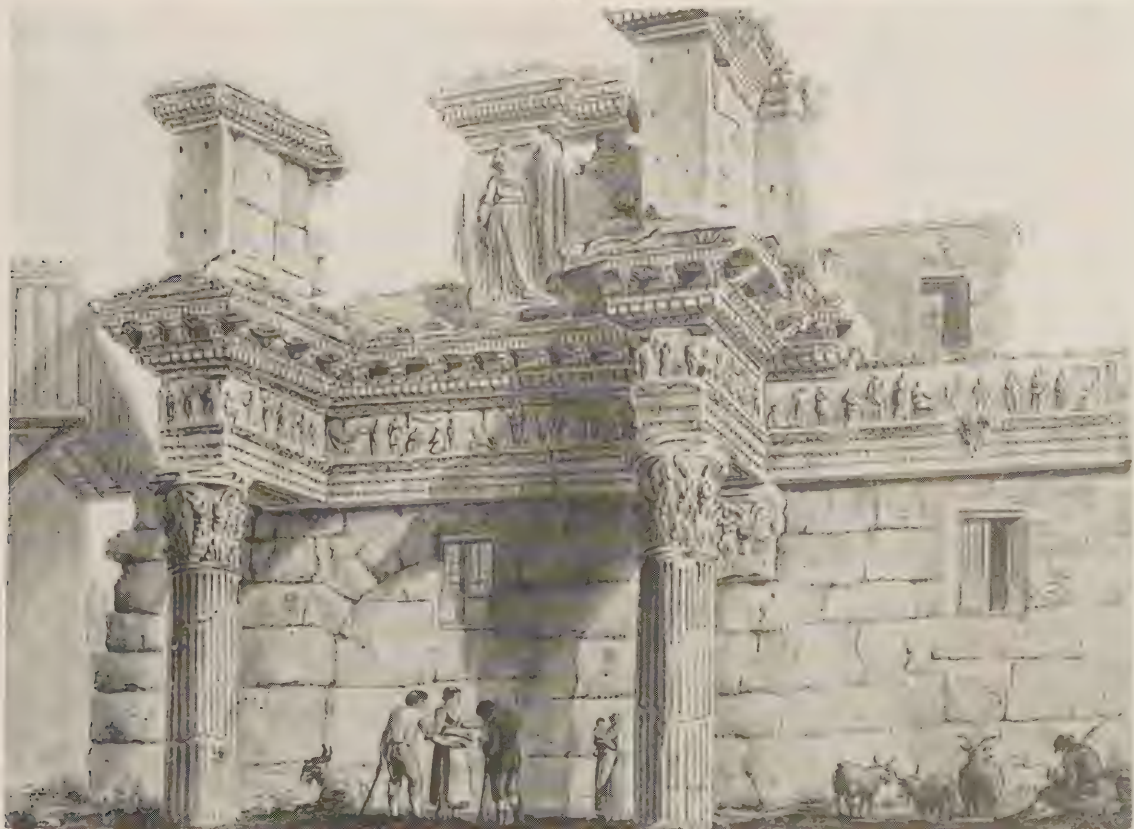
A painting connected to this drawing was sold in Paris in the sale of Mme. Becq de Fouquières, 8 May 1925.

£200-300

Not illustrated



233



235

238

Attributed to Vincenzo Dandini (1607-1675)

A HEAD OF A MAN SEEN IN PROFILE LOOKING UP.

Red chalk.

257 by 212mm.

£1,000-1,500

239

Bolognese School, late 17th Century

STUDY OF A BUST OF A YOUNG MAN.

Black chalk heightened with white chalk on beige paper.

270 by 211mm.

£400-600

240

Sieneese School, circa 1600

THE MADONNA AND CHILD WITH SS. FRANCIS AND CLARE.

Numbered: 81. Pen and brown ink and wash heightened with white. Squared in black chalk.

192 by 175mm.

£1,000-1,200

241

Bolognese School, circa 1600

A YOUNG MARTYR KNEELING AMONG SIX SAINTS INCLUDING SS. PETER, PAUL AND ANTHONY, ST. MICHAEL ABOVE.

Bears old attribution (*verso*): *Livio Agresti Forlinese*. Pen and brown ink and wash.

236 by 189mm.

£1,000-1,200

242

Venetian School, late 16th Century*Recto*: STUDY OF ARMOUR.*Verso*: ST. JAMES.Black chalk (*recto* and *verso*) heightened with white chalk (*recto*) on grey paper.

262 by 192mm.

The *verso* is based on Titian's altarpiece in the church of S. Lio, Venice.

£500-800

243

Giacinto Gemignani (1611-1681)

THE ASSUMPTION.

Pen and brown ink and wash over red chalk.

341 by 242mm.

Provenance:

Herbert List (bears his dry stamp)

£800-1,200

244

Giuseppe Bernardino Bison (1762-1844)

A COUPLE, THE GIRL HOLDING A MANDOLIN.

Oval. Pen and brown ink and grey wash over black chalk.

200 by 168mm.

£400-600

245

Attributed to Francesco Maffei (circa 1605-1660)

A SEATED MALE NUDE.

Bears attribution: *Tintoretto*. Pen and brown ink and wash.

197 by 122mm.

The attribution is proposed on the basis of stylistic similarities with two studies of running male nudes attributed to Maffei (see Bert W. Meijer, 'Drawings by Francesco Maffei', *Master Drawings*, vol.xxii, 1984, no.3, pls. 28-29).

Provenance:

Florenville, no.151 (inscription on the *verso* of the mount); unidentified collector's mark (possibly L.2591a, on the mount); bears an unidentified collector's mark (on the *verso* of the mount).

£600-800

246

Ventura Salimbeni (1568-1613)

A BISHOP, POSSIBLY CARLO BORROMEO, ADORING THE CRUCIFIX.

Pen and brown ink and wash over red chalk. Squared in black chalk.

197 by 128mm.

£400-600



244



245



236



230



261



231



238



234



239



251



242



241



243



240



232



246

247
Giovanni Battista Cipriani (1727-1785)

SEATED MALE NUDE.

Bears old attribution: *Cipriani*. Red chalk.
270 by 401mm.

£400-600

248
Roman School, circa 1600

Recto: AN SEATED ANGEL; SEPARATE STUDIES OF HIS ARM,
HAND AND LEG;
Verso: A KNEELING MONK, POSSIBLY ST. BRUNO.

Red chalk (*recto* and *verso*).
262 by 378mm.

£700-900

249
Studio of Jacopo Palma, called Il Giovane

A SATYR OFFERING A BOUQUET TO VENUS.

Pen and brown ink and grey wash, heightened with
white, over red chalk.
141 by 236mm.

Provenance:
Giuseppe Vallardi (L.1223).

£700-900

250
Jacob Philippe Hackert (1737-1807)

A VIEW OF A MEDITERRANEAN CITY WITH A FORTRESS AND
A HARBOUR IN THE DISTANCE, ELEGANT FIGURES IN THE
FOREGROUND.

Signed: *J.Ph. Hackert*. Pen and brown ink and wash
heightened with white and beige bodycolour.
239 by 352mm.

£700-900

251
Circle of Carlo Maratta

STUDY OF A PUTTO HOLDING A STAFF.

Red chalk heightened with white chalk on blue paper.
365 by 264mm.

£400-600

Illustrated p.89

252
Francesco Allegrini (1624-after 1663)

A BATTLE SCENE.

Bears monogram: *AS*. Pen and brown ink and wash.
110 by 187mm.

£800-1,200

253
Paolo Farinati (1524-1606)

DAVID AND GOLIATH.

Pen and brown ink and wash heightened with white over
black chalk on beige paper.
270 by 421mm.

Provenance:
P. Huart (L.2083); Sir J.C. Robinson (L.1433).
£2,000-3,000

254
Jacob Philippe Hackert (1737-1807)

RUINS OF A ROMAN AQUEDUCT WITH FIGURES AND A COW.

Pen and black ink and brown wash heightened with
white.
235 by 345mm.

£700-900

255
Attributed to Gregorio de Ferrari (1647-1726)

HAGAR AND THE ANGEL.

Pen and brown ink and wash over black chalk.
210 by 326mm.

Provenance:
Carlo Prayer (L.2045).

£400-600

256
**A Group of Twelve Drawings, including figure studies
and landscapes. (12)**

£300-500

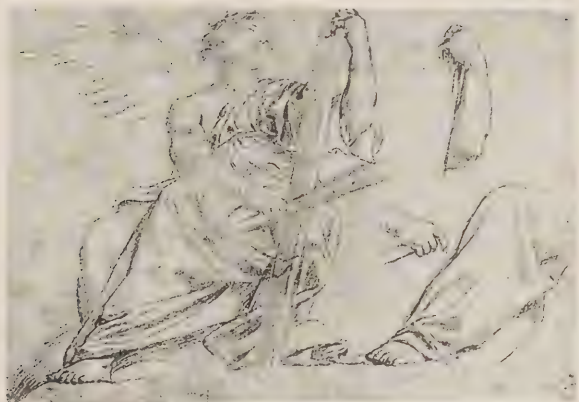
Not illustrated



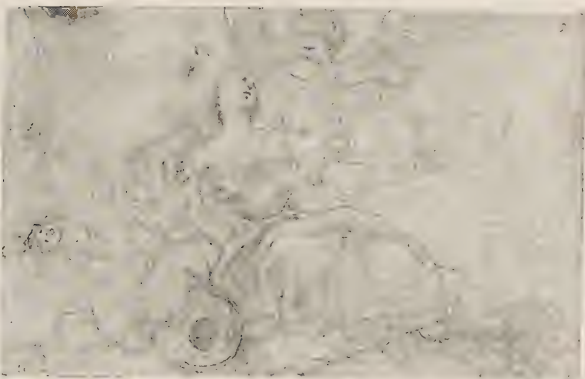
247



252



248



255



249



253



250



254

*The Property of the Late Theodore Allen Heinrich, Esq.,
formerly the Director of the Royal Ontario Museum,
Toronto, sold by Order of the Executors.*

The following 5 lots bear the Pacetti Collection stamp, L.2059, and a release stamp from the Kupferstichkabinett, Berlin. The Pacetti collection was acquired for the Berlin Museum by Waagen in 1843. It contains a fine group of Roman Baroque drawings. For further information on the history of the collection, see K. Cassirer, 'Die Handzeichnungenssammlung Pacetti', *Jahrbuch der Preussischen Kunstsammlungen*, 43, 1922, pp.63, 96; and P. Dreyer, *Römische Barockzeichnungen aus dem Berliner Kupferstichkabinett*, Berlin 1969.

257

Attributed to Georg Wick (active circa 1629-34)

STUDY OF THREE FIGURES.

Pen and brown ink.
161 by 137mm.

A signed drawing by Wick, which is similar in some respects, is in East Berlin, Staatliche Museen (see H. Geissler, *Zeichnung im Deutschland*, exhibition, Stuttgart 1979, p.114, no.C.25, illus.).

Not illustrated

£600-800

258

Circle of Cesare Nebbia

A MARTYRDOM OF SAINTS.

Pen and brown ink and wash over black chalk.
221 by 155mm.

Not illustrated

£500-700

259

Roman School, 17th Century

DESIGN FOR A CEILING: ALLEGORICAL FIGURE WITH PUTTI.

Red chalk in drawn oval.
289 by 221mm.

Not illustrated

£400-600

260

Flemish School, late 16th Century

TWO PRISONERS KNEELING BEFORE A KING.

Pen and brown ink and wash over black chalk.
204 by 280mm.

Not illustrated

£500-700

261

Attributed to François Perrier (1590-1656)

A STANDING MALE NUDE PULLING A ROPE.

Black chalk heightened with white chalk on grey paper.
502 by 302mm.

Illustrated p. 89

£600-800

 *The Property of Various Owners* 

262

Pierre-Charles Trémolières (1703-1739)

AN ALLEGORY OF ASTRONOMY: TWO PUTTI.

Bears old attribution to Trémolières on the back of the mount. Black chalk with touches of white chalk on blue paper.
274 by 203mm.

And another, a *Bacchanal*, by a follower of Raymond Lafage. (2).

Not illustrated

£700-900

263

Genoese School, early 17th century

THE ANNUNCIATION.

Bears attribution on the *verso*: *Semino Ottavio*. Pen and brown ink and wash. A sketch of an angel on the *verso*.
147 by 127mm.

Provenance:

Bears unidentified collector's mark (*verso*).

Not illustrated

£300-400

264

Attributed to Taddeo Zuccaro (1529-1566)

THE MARRIAGE OF ALEXANDER AND ROXANA.

Pen and brown ink and wash.

275 by 404mm.

John Gere has pointed out that this drawing was engraved by Metz when in the collection of E. Knight, with an attribution to Raphael. The composition is the same one used by Taddeo in his fresco of the subject in Palazzo Caetani, Rome, the only difference being in the arrangement of the group of putti on the left side of the fresco (see J. A. Gere, *op. cit.*, fig.126b). The attribution of the present drawing to Taddeo himself must be considered seriously although it is possible that the group of putti to the left has been strengthened by another hand.

Provenance:

E. Knight; Herbert List (bears his dry stamp).

*Literature:*J.A. Gere, *Taddeo Zuccaro*, London 1969, p.96 and p.176, no.135.

£1,500-2,000

Not illustrated

265

Attributed to Lazzaro Tavarone (1556-1641)

STUDY OF A STANDING MAN WEARING A CAP.

Red chalk.

410 by 245mm.

This drawing has most recently been attributed to Matteo Rosselli, but Mary Newcome Schleier has confirmed that the traditional attribution to Tavarone is plausible.

Provenance:

Santo Varni Collection (bears attribution to Tavarone on the mount).

£400-600

Illustrated p.95

266

Circle of Israel Silvestre

A CAVALRY BATTLE IN A FIELD NEAR A VILLAGE.

Pen and brown ink.

156 by 215mm.

£300-400

Not illustrated

267

Veronese School, second half of the 16th Century

MARS AND VENUS, VENUS TYING CUPID'S HANDS, AND DIANA WITH TWO NYMPHS.

Bears signature: *pau. Ver.* Pen and brown ink heightened with white over black chalk on grey paper.

257 by 197mm.

An attribution to Giambattista Ponchino (circa 1500-1570) has been suggested. According to Vasari, Ponchino spent many years in Rome before settling in the Veneto in 1546. He was born in Castelfranco, and collaborated in 1553-54 with Zelotti and Paolo Veronese in the decoration of the Palazzo Ducale in Venice. Other drawings by the artist are listed in H. Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters*, New York 1970, pp.231-232, pl.xcviii.

£1,000-2,000

Illustrated p.95

268

Giuseppe Bernardino Bison (1762-1844)

HEAD AND BUST OF A YOUNG WOMAN SEEN IN PROFILE.

Signed: *Bison*. Black chalk.

201 by 160mm.

£600-800

Illustrated p.95

269

Bolognese School, mid 17th Century

STUDY OF A MALE NUDE, POSSIBLY FOR A BAPTISM OF CHRIST.

Red chalk.

377 by 247mm.

£500-700

Illustrated p.95

270

Gregorio Pagani (1558-1605)

A YOUNG MAN SEEN IN PROFILE SEATED ON A STOOL.

Bears old attribution: *Giovani da S. Giovanni*. Red chalk heightened with white chalk. Trimmed.

268 by 156mm.

£1,000-1,200

Illustrated p.95

271

Giovanni Bilivert (1576-1644)

A SOLDIER.

Two shades of red chalk.
244 by 120mm.

£1,500-1,800

272

Andrea Boscoli (circa 1560-1607)

HEAD OF A BEARDED MAN, AFTER THE ANTIQUE.

Red chalk.
198 by 177mm.

£750-950

273

School of Agostino Carracci

ST. MARGARET AND THE DRAGON.

Pen and brown ink.
201 by 141mm.

Provenance:

Herbert List (bears his dry stamp)

£800-1,000

274

Circle of Barocci

STUDY OF THE HEAD OF CHRIST.

Black chalk and pink and brown chalk. Oval.
206 by 160mm.

£500-700

275

Bolognese School, circa 1600

THE MADONNA AND CHILD APPEARING TO A GROUP OF FEMALE AND MALE SAINTS.

Pen and brown ink and wash.
119 by 325mm.

Provenance:

Bears two unidentified collector's marks (*recto* and *verso*).
£600-800

Not illustrated

276

Giovanni Battista Vanni (1599-1660)

STUDY OF A DRAPED FIGURE.

Bears signature: *Giamb^{ta} Vanni*. Black chalk.
386 by 254mm.

Provenance:

Bears unidentified collector's mark (possibly L.2729);
L. Pollak (L.788b).

£800-1,000

277

Bolognese School, circa 1600

A YOUNG MAN SITTING ON A CLOUD HOLDING A STAFF, POSSIBLY A STUDY FOR A CHRIST.

Bears old attribution: *Domenichino no 26*. Black chalk.
Squared in red chalk for transfer. *
360 by 227mm.

Provenance:

Sir John Rothenstein.

£800-1,200

278

Giuseppe Passeri (1654-1714)

THE ASSUMPTION OF THE VIRGIN.

Pen and brown ink over red chalk.
270 by 177mm.

£500-700

279

Florentine School, circa 1600*Recto:* TWO STUDIES OF A LEFT HAND.*Verso:* A STUDY OF A RIGHT AND A LEFT HAND.

Black chalk (*recto*); red chalk (*verso*).
243 by 166mm.

£600-800

280

French School, late 18th Century

PORTRAIT OF A LADY WEARING AN ELABORATE HAT.

Watercolour over black chalk. Oval.
179 by 137mm.

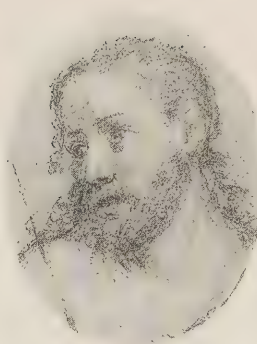
£400-600



280



272



274



273



271



265



270



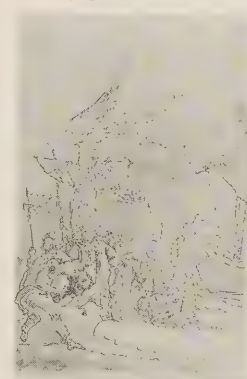
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279



268



281



277



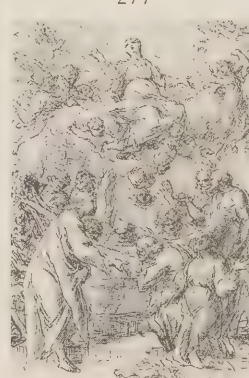
267



269



219



278

281

Giovanni Raggi (1712-1792/4)

A HARBOUR WITH SOLDIERS AND ORIENTALS.

Pen and brown ink and wash over black chalk. Bears old attribution on the *verso*: *Tiepoletto*.
413 by 177mm.

The attribution to Raggi is due to George Knox who compares it with a very similar drawing in the Pierpont Morgan Library, New York (see G. Knox, *Tiepolo, A Bicentenary Exhibition*, Cambridge 1970, no.24) which is related to a painting by Raggi, *The Battle of Imbos* (1717) now in the Joslyn Art Museum Omaha, (Knox, *op. cit.*, fig.1).

Exhibited:

Venice, Fondazione Cini, *Disegni veneti di collezioni inglesi*, 1980, no.106.

£800-1,200

Illustrated p.95

282

***** Lagneau**

HEAD OF AN OLD MAN.

Pastel over black and red chalk, laid down on canvas.
420 by 288mm.

Many drawings by this distinctive hand are known, but the only mention of the artist's name occurs in Michel de Marolles' *Livre de Peintres et Graveurs*: 'Lanneau n'y faisoit pas bien des choses à fond, mais tout de fantaisie en diverse posture'. Marolles (1601-1681) owned some two hundred drawings attributed to Lagneau. There are many drawings attributed Lagneau in Stockholm (see Per Bjurström, *Drawings in Swedish Public Collections*, Stockholm 1976, nos.463-496).

£2,000-3,000

283

North Italian School, circa 1600

STUDIES OF TWO BEARDED HEADS.

Red chalk with touches of black chalk.
199 by 176mm.

Provenance:

S. von Licht (L.789b); bears unidentified collector's mark (*verso*).

£600-800

284

François Boucher (1703-1770)

A PUTTO HOLDING A PIECE OF DRAPERY.

Black chalk heightened with white chalk on buff paper. On the *verso* a red chalk study of a head by another hand.
200 by 129mm.

This is a study for a putto in Boucher's grisaille *Allegory of Louis le Bien-Aimé*, painted in 1768. Although the painting is now lost, the composition is known through an engraving after it by Augustin de Saint-Aubin, used as the frontispiece for *L'Histoire de la Maison de Bourbon*, published in 1772 (see Ananoff, *op. cit.*, vol.ii, fig.1697).

Literature:

Alexandre Ananoff, *François Boucher*, Lausanne 1976, vol.ii, p.277, no.650/2, fig.1698.

£1,200-1,500

285

Attributed to Giovanni Battista Barbieri (active 1616)

A STANDING BISHOP.

Red chalk.
360 by 211mm.

The attribution to Barbieri, recorded on the *verso*, is traditional. Very little is known of the artist other than that he trained in Cremona and worked in Soncino in 1616, and therefore the attribution is difficult to substantiate.

Provenance:

Artine Artinian (bears collector's mark *verso*).

Exhibited:

Framingham, Mass., Danforth Museum, *Old Master Drawings from the Gordon Collection*, 1977, no.21 (as School of Guercino).

£500-700

286

French School, circa 1700

CHRIST CHASING THE MONEY-LENDERS FROM THE TEMPLE.

Pen and brown ink and wash, heightened with white, on blue paper.
258 by 278mm.

£300-500

Not illustrated



284



283



285



282

287

Francesco Zuccarelli (1702-1788)

A SHEPHERD AND CATTLE AND OTHER FIGURES BY A RIVER,
A VILLAGE BEYOND.

Pen and brown ink and grey wash over traces of black
chalk.

198 by 295mm.

£1,500-2,500

288

Giacomo Guardi (1764-1835)

A VIEW OF THE ISLE OF SAN CLEMENTE.

Pen and brown ink and grey wash over black chalk.

227 by 366mm.

£800-1,200

289

François Verdier (1651-1730)

A WOMAN SUPPORTED BY A MAN AND A WOMAN.

Red chalk. Cut at the bottom.

219 by 224mm.

And another black chalk study of the Passion of Christ.
(2).

£300-400

Not illustrated

290

Follower of Belisario Corenzio

DESIGN FOR AN OVAL DISH: A BATTLE SCENE WITH CAVALRY
ATTACKING A FORTIFIED TOWN.

Pen and brown ink and grey wash heightened with
white. Oval.

280 by 406mm.

£500-750

Not illustrated

291

German School, 17th Century

BATTLE SCENE.

Pen and brown ink and grey wash. Irregular oval.

134 by 258mm.

£600-800

Not illustrated

292

Giacinto Calandrucci (1646-1707)

WOMEN VISITING THREE PRISONERS.

Inscribed on the *verso*. Brown ink and wash over black
chalk. Drawn in an oval. An alternative solution for the
right hand group of figures attached to a separate piece
of paper.

176 by 254mm.

For other drawings by the artist, see Dieter Graf, *Die
Handzeichnungen von Giacinto Calandrucci*, Dusseldorf 1986.

Provenance:

S. von Licht (L.789b).

£300-400

Not illustrated

293

French School, 18th Century

A FALCON.

Inscribed in pencil: (*Vol*)tour Duffumier (*adulte*).
Watercolour.

370 by 236mm.

£600-800

Not illustrated

294

Circle of Gottfried Schalcken, 17th Century

PORTRAIT OF A MAN.

Black chalk heightened with white chalk on faded blue
paper.

410 by 330mm.

£400-600

Not illustrated

295

Follower of Polidoro da Caravaggio

THE CREATION OF ADAM.

Bears old attribution on the *verso*: Polidoro. Pen and
brown ink and wash heightened with white.

161 by 235mm.

£300-500

Not illustrated



287



288

296

Messer Ulisse Severino da Cingoli (active second half of the 16th Century)

A ROCKY LANDSCAPE WITH TREES AND DISTANT FIGURES.

Bears monogram: *AD*. Pen and brown ink and wash heightened with partly oxidized white on grey paper. 205 by 215mm.

See also lot 106 and lot 142 above.

£1,000-1,500

297

Friederich Zehelein (1760-1802)

A LANDSCAPE WITH A SEATED WOMAN AND TWO DOGS RESTING.

Signed and dated: *Zehelein 1785*. Watercolour over black chalk.

331 by 377mm.

The old mount bears the coat-of-arms of the Knebel family of Pomerania (see J.B. Rietstap, *Armorial Général*, Netherlands 1890, vol.ii, p.1105).

£600-800

298

Cesare Rossetti (active 1623-44)

THE GREEKS PRETENDING TO RAISE THE SIEGE OF TROY.

Inscribed in brown ink: *Rossino*. Pen and brown ink and wash heightened with white on grey-green paper. Irregular shape.

169 by 184mm.

From a series of ten drawings of scenes from the Trojan War, all of the same irregular shape. All ten share the Susini provenance and were exhibited at Colnaghi's in 1983.

Provenance:

Professor Susini (bears his mark).

Exhibited:

London, P. & D. Colnaghi, June-July 1983, no.19, illus.

£600-800

299

German School, circa 1600

NEPTUNE AND CORONIS.

Gouache on paper.

91 by 153mm.

£600-800

300

Follower of Volterrano

A WALL DECORATION: NYMPHS, FAUNS AND PUTTI RIDING A GOAT.

Pen and brown ink and grey wash heightened with white over red chalk.

398 by 386mm.

£700-1,000

301

Carel Lodewijk Hansen (1765-1840)

THE RUINS OF THE ABBEY AT RIJNSBURG.

Signed in black ink (*verso*): *C L. Hansen* and inscribed: *te Rijnsburg buijte Leijden*. Brown and grey wash over black chalk.

215 by 254mm.

Two drawings by Hansen of the ruins at Rijnsburg are in Leiden, Gemeente Archief (nos.83828-9), and another is in Edinburgh, National Gallery of Scotland (see Keith Andrews, *Catalogue of Netherlandish Drawings* . . . , Edinburgh 1985, vol.i, p.36, no.D 1717, ill. vol.2, p.59).

£600-800

302

Roman School, late 16th Century

A WOMAN IN DESPAIR, SEEN FROM BEHIND.

Pen and brown ink and wash heightened with white on blue paper. Pricked for transfer.

247 by 119mm.

This impressive figure may derive from a Roman palace façade decoration.

Provenance:

Everhard Jabach (L.2959); Dr. and Mrs. Victor Bloch, their sale, Sotheby's, 12 November 1964, lot 62 (as Zelotti).

£800-1,000

Not illustrated

303

After Gianlorenzo Bernini

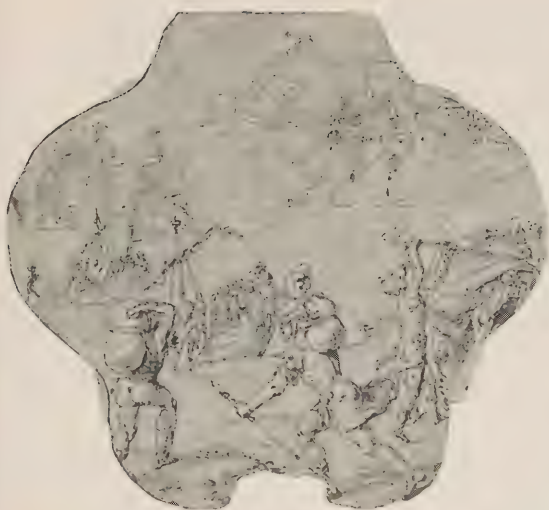
SELF PORTRAIT.

Red chalk heightened with white chalk on buff paper. 422 by 269mm.

This is a copy after a drawing now in the British Museum.

£300-400

Not illustrated



298



299



300



297



296



301

304

Michel Carré (1657-1727)

HERDERS WATERING THEIR ANIMALS.

Signed in black chalk: *M: Carres f.* Black chalk and grey wash.

192 by 315 mm.

£500-700

305

Pier Francesco Mola (1612-1666)

MERCURY AND TWO FEMALE ALLEGORICAL FIGURES.

Bears an old attribution: *Tintoretto*. Pen and brown ink and wash over red and black chalk.

129 by 171mm.

The attribution has been confirmed by Richard Cocke.

£1,000-1,300

306

Francesco Allegrini (1729-after 1773)

LANDSCAPE WITH A SATYR.

Pen and brown ink and wash.

140 by 203mm.

*Exhibited:*Framingham, Mass., Danforth Museum, *Old Master Drawings from the Gordon Collection*, 1977, no.1

£450-600

307

Circle of François Boucher

A FARMYARD.

Black chalk.

227 by 304mm.

And three other drawings, a Landscape by a follower of Pillement, a Mars and Venus by a follower of Cambiaso, and a 17th Century Neapolitan drawing of Atalanta and Meleager. (4).

£400-600

308

Two Drawings, one formerly attributed to Ciro Ferri and the other to Simone Cantarini. (2)

£200-400

Not illustrated

309

Follower of Hans Rottenhamer

APOLLO AND TWO NYMPHS AND A PUTTO.

Grisaille on paper.

173 by 211mm.

Provenance:

C. Rolas du Rosey (L.2237); bears unidentified collector's mark.

£400-600

310

Circle of Herman Saftleven

ROOFTOPS AND A SPIRE WITH ROOSTING PIGEONS.

Black chalk with touches of red chalk.

142 by 201mm.

Provenance:

Dr. C. Hofstede de Groot (L.561); with Bernard Houthakker, 1965.

£400-500

311

Attributed to Filippo Napoletano (circa 1600-circa 1640)

STUDY OF A GROUP OF FIGURES.

Pen and brown ink and wash over black chalk heightened with white on paper washed brown.

234 by 310mm.

£500-750

312

Giovanni Andrea de Ferrari (1598-1669)

JOSEPH SOLD INTO SLAVERY.

Red and black chalk. Squared in red chalk.

144 by 202mm.

The attribution was made by Mary Newcome.

£800-1,200

313

Two Dutch Drawings, a study of sheep formerly attributed to Berchem, and a red chalk study of a seated figure. (2)

£200-300

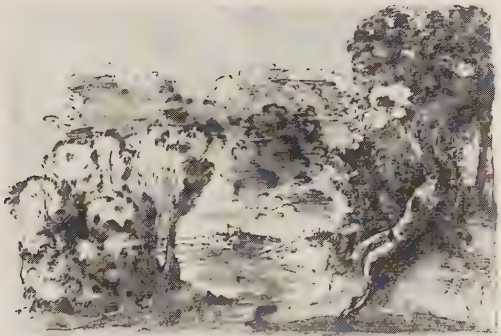
Not illustrated



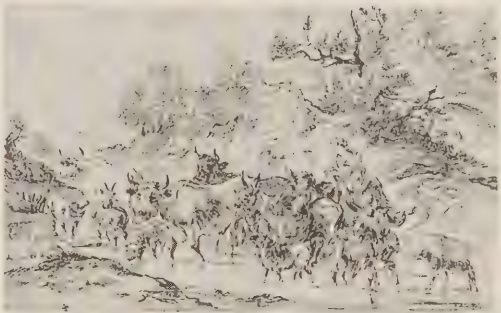
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309



306



304



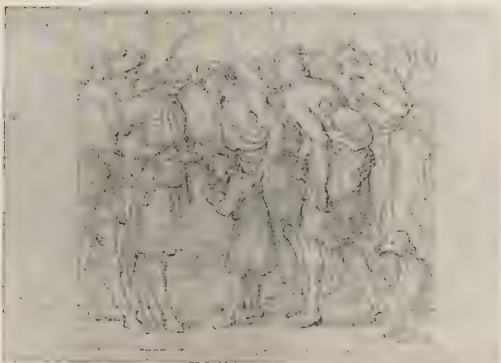
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310



311



312

314

Attributed to Pietro Antonio de Pietri (1663-1716)

THE MADONNA AND CHILD WITH SS. DOMINIC AND LAWRENCE.

Pen and brown ink and wash over black chalk. In a drawn oval.

175 by 137mm.

Provenance:

W. Mayor (L.2799); F. Abbot (L.970); E. A. Paterson (L.826a).

£500-600

315

Jacopo Palma, called Il Giovane (1544-1628)

AN ALLEGORY OF THE TRIUMPH OF WISDOM.

Numbered: *Nº.63*. Inscribed on the *verso*: *Palad., virtu/Ignoranza, ercole*. Pen and brown ink and wash heightened with white on grey-green paper.

256 by 195mm.

£800-1,200

316

Follower of Giovan Battista Foggini

DESIGN FOR THREE MARBLE BASES FOR A MONUMENT: ONE WITH A SMALL FOUNTAIN WITH A TRITON, ANOTHER WITH A FOUNTAIN WITH A SHELL.

Inscribed in brown ink with the description of the monument, the notations of the materials and the costs. Pen and brown and grey ink and grey and green wash over black chalk. Made up of two sheets.

222 by 344mm.

£600-800

Not illustrated

317

German School, circa 1700

HEAD OF A BEARDED MAN.

Black and red chalk.

409 by 280mm.

£250-350

Not illustrated

318

Attributed to Cesare Nebbia (1536-1614)

DESIGN FOR A HALF LUNETTE WITH THE MADONNA AND CHILD, A LANDSCAPE BEYOND.

Pen and brown ink and wash. Indented for transfer.

291 by 230mm.

£1,000-1,500

319

Attributed to Bartolomeo Passarotti (1528-1592)

Recto: THREE STUDIES OF ARMS.

Verso: ECORCHÉ STUDIES OF AN ARM, A LEG AND HALF TORSO.

Inscribed (*verso*): *costa 6*. Pen and dark brown ink (*recto* and *verso*); one arm (*recto*) and half torso (*verso*) on separate pieces of paper pasted down.

334 by 192mm.

Exhibited:

Framingham, Mass., The Danforth Museum, *Old Master Drawings from the Gordon Collection*, 1977, no.10 (as Attributed to Bandinelli).

£800-1,200

320

Sieneese School, late 16th Century

ANDROMEDA.

Bears old attribution: *Sodoma*. Pen and brown ink and wash.

169 by 82mm.

£400-600

Not illustrated

321

Attributed to Marco Antonio Franceschini (1648-1729)

THE MADONNA ANNUNCIATE.

Bears old attribution: *Franceschini*. Pen and brown ink and wash over black chalk.

177 by 155mm.

£200-300

Not illustrated

322

Two Italian Drawings, including a study of a seated woman and a red chalk study of a head. (2)

£300-500

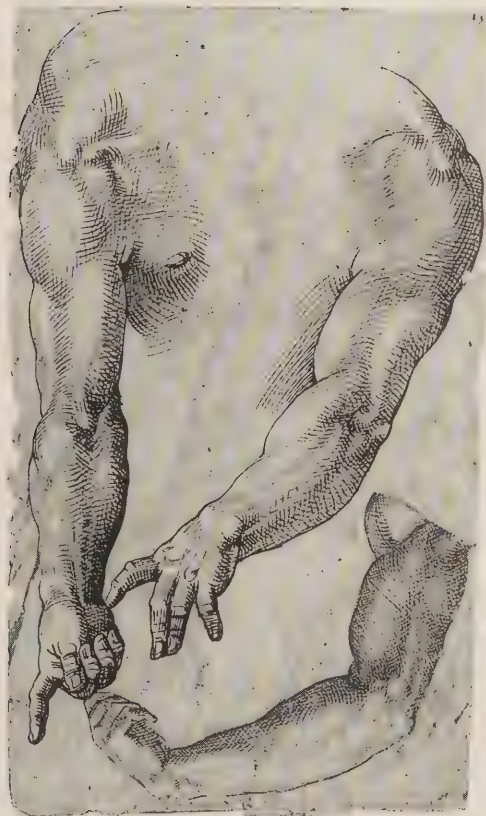
Not illustrated



318



314



319



315

323

Nicolas-Antoine Taunay (1755-1830)PEASANTS AND THEIR ANIMALS FORDING A STREAM BY
MOONLIGHT.Bears signature and date *1780* on the mount. Drawn
with the brush in grey wash, heightened with white chalk
on paper washed ochre.*371 by 530mm.*

£500-700

324

French School, circa 1800

STUDIES OF A LEOPARD, GOATS AND A SHEEP.

Black chalk.

*245 by 413mm.*And another, red chalk study of a female head, formerly
attributed to Cesare Nebbia. (2)

£500-700

325

Abraham van Stry (1753-1826)

ESTUARY SCENE WITH CATTLE IN THE FOREGROUND.

Signed and inscribed on the *verso*: *Na A. Cuyp/door/A Van*
Strij. Pen and brown ink and watercolour.*375 by 522mm.*The inscription states that this is a copy after Aelbert
Cuyp, but the painting has not survived. The vessel on
the left is found in a painting by Cuyp now in the
Museum of Art, Toledo.*Provenance:*

Sale, London, Christie's, 18 December 1953, lot 42.

£500-700

326

Attributed to Johann Carl Loth (1632-1698)

THE FINDING OF MOSES.

Pen and brown ink, heightened with white, on grey
paper.*220 by 363mm.*

£400-600

327

Venetian School, 18th Century

THE FAMILY OF DARIUS BEFORE ALEXANDER.

Pen and brown ink and pinkish wash over black chalk.
265 by 425mm.

£400-600

328

Victor-Jean Nicolle (1754-1826)EIGHT SHEETS OF FIGURE STUDIES AND ONE LANDSCAPE
WITH RUINS.

Mostly pen and brown ink and wash.

Various sizes.

(9)

£500-700

329

Andrea Locatelli (1695-1741)

LANDSCAPE WITH FIGURES BY A RIVER.

Pen and brown ink and wash over black chalk.

215 by 335mm.

£600-800

330

German School, 18th Century

RIVER LANDSCAPE WITH A TRAVELLER ON A ROAD.

Gouache.

192 by 275mm.

£500-700

331

School of the Middle-Rhine, circa 1600

STANDING FEMALE FIGURE.

Bears monogram. Pen and brown ink and brown and
grey wash, heightened with white, over traces of black
chalk. Bears original framing lines in brown ink.
*165 by 87mm.*Dr. Heinrich Geissler has kindly pointed out that the
monogram is probably the owner's mark of the
workshop of the Frankfurt glass-painter Hans
(Johannes) Vetter. Many drawings of this date of the
Basel school bear such owner's monograms (often that
of the glass-painter who commissioned the drawing), but
the practice was not confined to the Basel area, and the
monogram on the present sheet is found on other
drawings by different hands.*Provenance:*

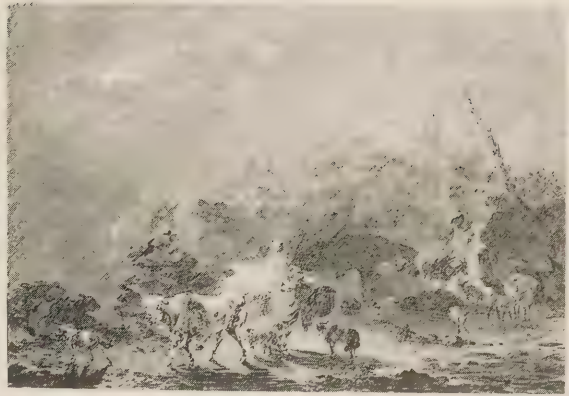
Herbert Feist, New York, 1973

Not illustrated

£1,200-1,800



330



323



329



325



326



327



324



328

332

Giovanni Battista Beinaschi (1636-1688)

ST. JOHN THE BAPTIST SEATED ON A ROCK.

Black chalk heightened with white chalk on grey paper.
 535 by 394mm.

£400-600

Not illustrated

333

Italian School, 17th Century

THE MADONNA AND CHILD APPEARING TO ST. FRANCIS.

Bears inscription: *S. Car. Borromeo*. Pen and brown ink
 and wash.
 262 by 181mm.

Provenance:

Bears unidentified collector's mark.

£200-400

Not illustrated

334

Giovanni Battista Beinaschi (1636-1688)

A STANDING DRAPED MALE FIGURE; AN ANGEL.

Both black chalk heightened with white chalk on grey
 paper.
 Each circa 420 by 280mm.

(2)

£700-900

Not illustrated

335

Italian School, late 16th Century

TWO FIGURES, ONE A KNEELING YOUTH RECEIVING A BUCKET.

Pen and brown and grey ink and brown wash over black
 chalk. A strip added at the left edge.
 142 by 81mm.

Provenance:

Sir R.L. Mond (L.2813a).

Literature:

Tancred Borenius and Rudolf Wittkower, *Catalogue of
 the Collection of Drawings by the Old Masters formed by Sir
 Robert Mond* . . . , London, n.d., p.12, no.47, (as
 Alessandro Casolani).

£250-350

Not illustrated

336

Battista Franco, called Il Semolei (1498-1561)

A SCENE FROM ROMAN HISTORY.

Dated on the *verso*: 1558, and indistinctly inscribed: . . .
.scudo..mio padr . . . Pen and brown ink. Original
 framing lines in brown ink. Indented for transfer.
 102 by 63mm.

Possibly inspired by an antique relief, and presumably
 intended for a print, although no impression survives.
 The inscription on the *verso* may be compared with one
 on a drawing after the antique by Franco in New York,
 Metropolitan Museum (see Jacob Bean, *15th and 16th
 Century Italian Drawings* . . . , New York 1982, p.101,
 no.91, illus.).

£400-600

Not illustrated

337

Attributed to Giovanni Battista Cipriani (1727-1785)

PORTRAIT OF ANTONIO DOMENICO GABBIANI.

Black chalk heightened with white chalk on paper
 washed light grey. Oval.
 254 by 211mm.

This drawing is related to the engraved portrait of the
 Florentine artist Antonio Domenico Gabbiani by C.
 Faucci, 1751, after Cipriani.

£300-400

Not illustrated

338

Bolognese School, circa 1600

A STANDING MALE FIGURE.

Bears old inscription: *Carracesque (recto)*. Red chalk.
 276 by 197mm.

Provenance:

Bears collector's inscription on the backing: *Bart Carà
 1790 30 Aple.*; Carlo Argentieri (L.486b); Pier Giulio
 Breschi (L.2079b).

£300-400

Not illustrated

339

Flemish School, 17th Century

THE ADORATION OF THE GOLDEN CALF.

Pen and brown ink and wash.
 200 by 156mm.

£300-500

Not illustrated

340

Bolognese School, 17th Century

A ROCKY LANDSCAPE WITH A RIVER AND FEW BUILDINGS.

Pen and brown ink.

262 by 385mm.

£300-400

Not illustrated

341

Marco Marchetti, called Marco da Faenza (died 1588)

DESIGN FOR A CEILING DECORATION WITH ALLEGORICAL FIGURES.

Pen and brown ink and wash over black chalk.

205 by 258mm.

£1,000-1,500

Not illustrated

342

Johann Christoph Dietzsch (1710-1769)

FIGURES IN A LANDSCAPE.

Gouache on vellum.

175 by 225mm.

Provenance:

Baron Francis de Tuyll, his sale, London, Christie's, 6 February 1953, lot 28 (as Blarenberghe).

£500-700

Not illustrated

343

Circle of the Bibiena Family

CAPRICCIO OF A GRAND INTERIOR, PROBABLY A STAGE SET.

Pen and brown ink and grey wash.

138 by 150mm.

Provenance:

H. Beckmann (L.2756a).

*Exhibited:*Framingham, Mass., The Danforth Museum, *Old Master Drawings from the Gordon Collection*, 1977, no.13.

£350-500

Not illustrated

344

Attributed to Giovanni Andrea Carlone (1639-1697)

TWO ALLEGORICAL FIGURES.

Signed: *Giovanniandrea figlio/di Carlone*. Pen and black ink and watercolour.

173 by 211mm.

And another black chalk study by a different hand. (2)

£200-300

Not illustrated

345

Italian School, 18th Century

A COACH DESIGN.

Watercolour over black chalk.

328 by 428mm.

£500-700

Not illustrated

346

Roman School, 16th Century

A SEA MONSTER AND DOLPHINS.

Bears signature: *Polidoro da Caravaggio no 2*. Pen and brown ink and wash.

87 by 226mm.

And two others by different hands, one *Vision of St Bruno*, indented for transfer and squared. (3)

£300-400

Not illustrated

347

Louis Ducros (1748-1810)

THE ARCH OF TITUS.

Watercolour over etched outline.

733 by 506mm

This print is based on Ducros's watercolour of the subject, which was part of his studio collection and is now in the museum in Lausanne (see exhib. cat., *Louis Ducros, Images of the Grand Tour*, Kenwood, et.al., 1985-86, nos.1 and 73).

£400-600

Not illustrated

348

Pietro Bianchi (1694-1740)

ST. TERESA.

Bears old attribution on the *verso*: *J/Palma*. Point of the brush and brown wash heightened with white on beige paper.

255 by 203mm.

The attribution was proposed by Mary Newcome. The artist was of Genoese parentage but born in Rome where he studied with Gaulli and won his first competition in the Accademia di San Luca in 1707. He also worked with Benedetto Luti.

£300-500

349

Circle of Charles Le Brun

STUDY OF A FALLEN MAN.

Red and traces of white chalk on buff paper.

325 by 245mm.

This is perhaps a study for a Last Judgment.

£350-500

350

Johann Friedrich Beer (1741-1804)

SIX COPIES AFTER OLD MASTER PAINTINGS.

Two signed and dated: 1784. Each gouache on parchment laid on copper.

Each circa 215 by 160mm.

(6)

Beer was a miniaturist and engraver who worked in Frankfurt. Three of the present copies are after Murillo and three after Frans van Mieris. All six of the originals were at Schleissheim in 1748, and the Murillos and one of the van Mierises are known to have been removed in 1781 to the Hofgartengalerie in Munich, where the present copies were presumably made.

£1,000-1,500

351

Attributed to Antoine Coyppel (1661-1722)

STUDY OF LEGS FOR A CRUCIFIXION.

Black, red and white chalk on buff paper.

320 by 215mm.

Provenance:

M. Komor (L.1882a).

£600-800

352

Italian School, 18th Century

ACROBATS ON A POLE, FIGURES BELOW.

Bears old attribution: *Castiglione*. Pen and brown ink over black and red chalk.

345 by 248mm.

This can be compared with a group of drawings in the Accademia di Carrara, Bergamo. Although some of these bear old attributions to a Lombard artist Giovanni Battista Sassi (active circa 1713-1747 in Naples and Milan), they are by a different hand from those in the Ambrosiana which are connected with Sassi's known works. Therefore the drawings in Bergamo are now attributed to 'Pseudo Sassi' (see C. Ragghianti, *Disegni dell'Accademia di Carrara di Bergamo*, Bergamo 1963, pp.19-20, illus.).

£800-1,200

353

Neapolitan School, 17th Century

ST. CATHERINE ADORING THE MADONNA AND CHILD SURROUNDED BY ANGELS AND SAINTS.

Bears indistinct signature. Pen and brown ink and wash.

378 by 283mm.

Provenance:

C.R. Rudolf (L.2811b), his sale in these Rooms, 19 May 1977, lot 77 (as Spanish School, 17th Century).

£500-700

354

Circle of Antoine Coyppel

STUDY OF A YOUTH OR ANGEL AND STUDIES OF HIS LEFT ARM.

Red and white chalk on buff paper.

274 by 248mm.

And three other small French 18th Century drawings, one a Mother and Child from the circle of Greuze, and two studies of heads. (4)

£400-600

355

Marco Benefial (1684-1764)

A SATYR BLOWING A PIPE.

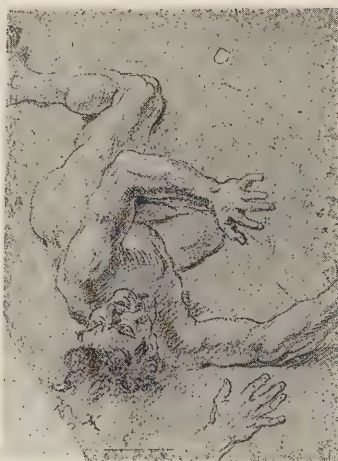
Bears attribution: *Benefialo*. Red chalk heightened with white.

274 by 174mm.

£500-750



354



349



348



362



352



351



355



353



350

356

Flemish School, circa 1600

TOBIAS AND THE ANGEL IN A WOODED RIVER LANDSCAPE.

Pen and brown ink and wash over black chalk.
 215 by 326mm.

Provenance:

Said to be Wellesley; Sir David Kelly.

£500-700

357

Stefano della Bella (1610-1664)

THREE SHEETS OF FIGURE STUDIES: PEASANTS AND ELEGANT FIGURES.

Two: pen and brown ink over black chalk; one: pen and brown ink.

Two: 67 by 103mm.; one: 106 by 98mm. (3)

£2,000-3,000

Not illustrated

358

Studio of Giulio Romano

A EWER WITH A SWINGING HANDLE AND TWO SPOUTS, EACH FORMED BY A PUTTO HOLDING A DOLPHIN.

Pen and brown ink and wash. Right edge cut.
 286 by 202mm.

£800-1,200

Not illustrated

359

Studio of Giulio Romano

DESIGN FOR A EWER WITH ITS HANDLE IN THE FORM OF AN EAGLE.

Pen and brown ink and wash. Silhouetted.
 300 by 154mm.

£800-1,200

Not illustrated

360

Ventura Salimbeni (1568-1613)

A SEATED MALE NUDE.

Black and white chalk on blue paper.
 202 by 126mm.

£300-500

Not illustrated

361

Claude-Joseph Vernet (1714-1789)

RIVER LANDSCAPE WITH A FISHERMAN AND A WATERMILL.

Signed in brown ink: *J Vernet*. Black chalk and grey wash.
 270 by 276mm.

£2,000-3,000

362

Circle of Cristofano Roncalli, called Il Pomarancio*Recto:* A GROUP OF STANDING MALE FIGURES.*Verso:* STUDY FOR A BAPTISM.Red chalk (*recto* and *verso*)

276 by 170mm.

The drawing on the *verso* appears to be by a different hand.

£350-500

Illustrated p.111

363

Attributed to Ercole Bazzicaluva (active first half of 17th century)

VIEW OF ALICANTE.

Pen and brown ink.
 223 by 358mm.

This drawing has also been attributed to Giacomo Maffei and to Petrus Tolazzi. Two drawings by the same hand, both views of Denia, Spain, one dated 1642, were sold in these Rooms, 1 December 1966, lot 28, and 8 July 1964, lot 62.

Provenance:

Christian Humann, his sale, New York, Sotheby's, 12 June 1982, lot 24 (as Ercole Bazzicaluva).

£2,000-2,500

Not illustrated

364

Studio of Federico Zuccaro

THREE ANGELS PLAYING TRUMPETS.

Pen and brown ink and wash. Corners cut.
 334 by 239mm.

These angels appear in Federico's fresco in the dome of the Duomo, Florence.

£300-500

Not illustrated



356



361

365

Roman School, 16th Century

DESIGN FOR A WALL DECORATION WITH FIGURES AND GARLANDS.

Pen and brown ink and wash over traces of black chalk.
139 by 143mm.

£400-600

366

German School, 17th Century

ST. JOHN THE BAPTIST PREACHING.

Bears inscription: *E. h. L.* Pen and grey ink and grey and brown wash heightened with white.
76 by 122mm.

This is similar in some respects to drawings other than landscapes by Jonas Umbach (1624-1693) (see, for example, Rolf Biedermann, *Meisterzeichnungen des Deutschen Barock*, Augsburg 1987, p.166, no.78, illus.).
£400-600

367

Follower of Sebastian Vrancx

A PAIR OF VIEWS: ONE WITH A BRIDGE AND TRAVELLERS, A CITY BEYOND; THE OTHER WITH A RIVERBANK, PIGS BEING LOADED INTO A BOAT, A VILLAGE STREET BEYOND.

Both pen and brown ink and blue wash. On the *verso* the outlines traced in red chalk.
265 by 365mm.

(2)
£600-800

368

Circle of Donato Creti

A COUPLE MAKING MUSIC.

Bears old attribution in red chalk: *del Sig. Donato Creti* and in another hand: *Disegno sino di chi si voglia Originale Bellissimo*. Red chalk.
374 by 260mm.

Provenance:

L. Zatzka (L.2672).

And two others, a portrait of a cleric and another formerly attributed to Bernini. (3).

£500-700

Not illustrated

369

Genoese School, late 16th Century

ALLEGORY OF JUSTICE WITH MANY FIGURES.

Pen and brown ink and wash over traces of black chalk.
103 by 298mm.

Provenance:

Ferruccio Asta (L.116a).

£1,000-1,500

370

Attributed to Bon de Boullogne (1649-1717)

CLASSICAL LOVERS IN A LANDSCAPE.

Bears initials: *L. c.* Black chalk.
198 by 269mm.

£400-600

371

Follower of Jean-Baptiste Greuze

HEAD OF A SLEEPING CHILD.

Red chalk.

215 by 293mm.

£300-400

372

Follower of Moreau L'Aine

A HOUSE IN A LANDSCAPE WITH TRAVELLERS.

Bears false Moreau signature. Gouache and watercolour.
187 by 251mm.

£900-1,200

373

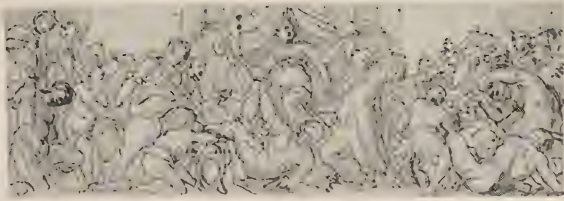
Follower of Chatelet

ESTUARY SCENE WITH FIGURES ON THE SHORE NEAR BOATS.

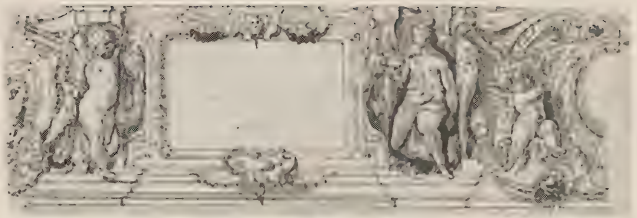
Pen and brown ink and wash.
234 by 375mm.

And another, **Dutch School, 17th Century**, *Study of a Dog*, signed: *V.S.*, black chalk. (2)

£200-300



369



365



370



366



371



367



372



373

374
Abraham van Stry (1753-1826)

A YOUTH IN A FUR HAT SEATED NEXT TO A FISHING CREEL.

Dated: *11 Jan 1808*. Red chalk.
205 by 229mm.

Not illustrated

£200-300

375
Florentine School, late 16th century

AN ALLEGORY OF PEACE.

Pen and brown and grey wash.
173 by 181mm.

Not illustrated

£400-600

376
Bolognese School, late 16th Century

THE TRINITY APPEARING TO A SUPPLICANT.

Pen and brown ink and wash over black chalk. Corners cut and other losses.
385 by 245mm.

Not illustrated

£700-1,000

377
***** van Rutten (active 1869-1897)**

STUDY OF A POPPY.

Signed and dated *22 Avril 97* and extensively inscribed. Pencil and watercolour.
209 by 137mm.

Another drawing by this artist was sold New York, Sotheby's, 14 January 1989, lot 392. And two other botanical studies. (3)

Not illustrated

£200-300

378
Dutch School, 17th Century

A LANDSCAPE WITH RIDERS BY A ROCKY OUTCROP, GOATS IN THE FOREGROUND.

Pen and brown ink and wash over black chalk.
173 by 243mm.

Not illustrated

£200-400

379
Follower of Guercino

THREE FIGURES: A WOMAN AND A YOUNG MAN AND AN OLD MAN.

Pen and brown ink.
203 by 285mm.

Not illustrated

£300-500

380
Genoese School, 17th Century

APOTHEOSIS OF ST. CARLO BORROMEO.

Bears inscription on the mount: *era in S. Eufemia M. Buida*. Pen and brown ink and blue-grey wash over black chalk.
300 by 80mm.

Not illustrated

£300-500

381
Attributed to Alexandre-Jean Dubois-Drahonet (1791-1834)

CAPRICCIO WITH FIGURES BY A TEMPLE.

Gouache.
460 by 380mm.

Dubois-Drahonet was a painter of portraits and of architectural and interior views. The attribution is inscribed on the back of the drawing.

Not illustrated

£800-1,200

382
Giuseppe Passeri (1654-1714)

LO SPASIMO.

Pen and brown ink and wash over red chalk.
195 by 133mm.

Not illustrated

£300-500

383
Attributed to Sigismondo Caula (1637-circa 1713)

ST. JOHN THE BAPTIST PREACHING.

Point of the brush and brown wash over black chalk.
244 by 193mm.

Not illustrated

£300-400

384

French School, 18th Century

ANGELS AND OTHER FIGURES IN THE CLOUDS.

Signed: *B.* Pen and brown ink and wash over black chalk.*120 by 197mm.**Provenance:*

Doña Victoria Aguirre.

£400-600

Not illustrated

385

Italian School, late 16th Century

CHARON IN HIS BOAT, AFTER MICHELANGELO.

Black-chalk. Irregular shape. Made up.

*189 by 176mm.**Provenance:*

R. Cosway (L.628) on the mount.

£300-500

Not illustrated

386

Italian School, circa 1600

STUDY OF A SEATED MALE NUDE.

Bears monogram: *P. V^{se}*. Red and black chalk heightened with white chalk on blue paper.*291 by 230mm.*

£350-550

Not illustrated

387

Flemish School, circa 1700

A GROUP OF ECCLESIASTICAL FIGURES.

Grey wash, heightened with white and blue, over red and black chalk. Made up at the bottom.

330 by 367mm.

According to a note on the mount, this is a copy after a lost original by Rubens.

And another by **Pieter Jansz Quast (1605/6-1647)**, *A Beggar*, signed with monogram, dated 1655 and numbered '38. Pencil, black chalk and brown wash on vellum, *183 by 158mm.* (2)

£200-300

Not illustrated

388

Circle of Paolo de Matteis

THE HOLY FAMILY.

Red chalk.

*322 by 252mm.**Provenance:*

J. Auldjo (L.48).

£200-250

Not illustrated

389

Attributed to Giles-Marie Oppenort (1672-1742)

DESIGN FOR A FOUNTAIN WITH TWO DOLPHINS.

Red chalk.

*214 by 160mm.*This resembles other fountain designs attributed to Oppenort (see M.P. Eidelberg, 'Watteau, Lancret and the Fountains of Oppenort', *The Burlington Magazine*, vol.cx, August 1968, pp.447-456).

£300-400

Not illustrated

390

Studio of Perino del Vaga

STUDY OF A FEMALE MYTHOLOGICAL FIGURE.

Pen and brown ink over black chalk. Pricked for transfer.

*480 by 330mm.**Provenance:*

John Brophy

*Literature:*John Brophy, *The Face in Western Art*, 1963, no.161, pl.41.

£300-500

Not illustrated

391

Nicolas Colombel (1644-1717)

A PAIR OF DRAWINGS WITH SCENES FROM THE NEW TESTAMENT.

Both pen and brown ink and wash over black chalk.
Each circa 133 by 185mm. (2)

£600-800

Not illustrated

392

Attributed to Valerio Marucelli (1589-1620)

SPANISH ENVOYS PAYING HOMAGE TO MARGARET OF AUSTRIA.

Pen and brown ink and wash.
 131 by 183mm.

This seems to be a preliminary study for one of the twenty-six yellow chiaroscuro paintings hung in San Lorenzo, Florence for the memorial service on 6 February 1612 for Margaret of Austria, Queen of Spain, who died on 3 October 1611. The decorations, which depicted scenes from the Queen's life, were organised by Antonio Tempesta, and it is known that Callot and Schiaminossi were also involved. Another related drawing, bearing an old attribution to Marucelli, was sold in these Rooms, 7 December 1987, lot 169, illus. For further information, see G. G. Bertelà and A. M. Petrioli Tofani, *Feste e Apparati Medicei da Cosimo I a Cosimo II*, Florence 1969, pp. 138-141.

*Provenance:*Bears unidentified collector's mark (*verso*).

£200-300

Not illustrated

393

Follower of Guercino

STUDY OF A MALE HEAD WEARING A TURBAN WITH A FEATHER, SEEN IN PROFILE.

Pen and brown ink.
 177 by 133mm.

£300-400

Not illustrated

394

Jacob van Liender (1696-1759)

A CLASSICAL LANDSCAPE.

Pen and brown ink and wash.
 195 by 153mm.

£300-500

Not illustrated

395

Gérard de Lairesse (1641-1711)

ALEXANDER AND ROXANE.

Bears inscription: *Alexander e Roxan*. Pen and brown ink and wash over black chalk.
 192 by 265mm.

£300-500

Not illustrated

396

Jean-Honoré Fragonard (1732-1806)

A LANDSCAPE WITH ANIMALS.

Black chalk.
 90 by 138mm.

£200-300

Not illustrated

397

Circle of Natoire

A RIVER LANDSCAPE WITH TWO FISHERMEN IN A BOAT, COWS IN THE FOREGROUND.

Pen and grey ink and wash heightened with white over black chalk.
 211 by 329mm.

£400-600

Not illustrated

398

Attributed to Jacob van der Ulft (1627-1689)

A ROMAN FESTIVAL.

Pen and brown ink and wash over traces of black chalk.
 182 by 276mm.

According to a recent inscription on the reverse, this drawing comes from the Gatty and Will Webb collections, and was exhibited at the Temple Newsam House Museum in 1957.

£700-1,000

Not illustrated

399

Two Drawings, one Neapolitan School, *Flaying of St. Bartholomew*, and the other, French School, *Hagar and the Angel*. (2)

£300-400

Not illustrated

400

Two Drawings: a red chalk study of hands, French circa 1700; a group of putti, Italian 17th century. (2)

£200-250

Not illustrated

401

Circle of Francisco de Herrera, called the Elder

JUPITER.

Pen and brown ink over black chalk.
 152 by 154mm.

£300-400

Not illustrated

402
Roman School, late 17th Century

A DRAPED SEATED FIGURE OF A MAN.

Red chalk heightened with white on beige paper.
318 by 201mm.

Provenance:

Bears unidentified collector's mark.

Not illustrated

£300-500

403
Dutch School, 17th Century

A LANDSCAPE WITH FIELDS.

Brown wash over black chalk.
87 by 146mm.

Not illustrated

£200-400

404
Attributed to Willem de Heusch (1625-1692)

FIGURES OUTSIDE A VILLAGE.

Brown and grey wash over black chalk.
145 by 185mm.

Not illustrated

£300-500

405
A Group of Twenty-one Drawings, including one by François-Guillaume Ménageot and several by Domenico Paghini. (21)

Not illustrated

£300-400

406
After Raphael, circa 1600

HEAD OF A SCREAMING WOMAN SEEN IN PROFILE.

Bears old attribution on the *recto*: *Raffaello*; and an inscription in pen and brown ink on the *verso*: *Raffaello nell'incendio di Borgo*. Red chalk.
222 by 206mm.

As correctly inscribed on the *verso*, this head is after the woman carrying an urn on her head on the right side of Raphael's fresco *The Fire in the Borgo*.

Provenance:

Teodor de Wyzewa (L.2471).

Not illustrated

£500-700

407
Attributed to Battista Franco (1498-1561)

STUDIES OF ENTWINED FIGURES.

Bears inscription in brown ink: *ex judicio supremo M Angelo*. Pen and brown ink.
177 by 243mm.

These figures do not derive, as the inscription implies, from Michelangelo's *Last Judgement*.

Not illustrated

£600-800

408
William-Albert Ablett (1877-1937)

Recto and verso: RECLINING FEMALE NUDE.

Red and black chalk and stumping on grey-green paper.
258 by 324mm.

Ablett was a painter and engraver of English origin who worked in Paris. He illustrated an edition of Laclos' *Les Liaisons Dangereuses*.

Provenance:

Bears the stamp of the Ablett studio sale.

Not illustrated

£200-300

END OF SALE

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3/7/89

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1843

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Please use the bidding slips provided and check Lot numbers and descriptions. Always quote the code name and number of the Sale Catalogue. Please bid as early as possible. In the event of identical bids, the earliest will take precedence. 'Buy' bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the Sale. Each bidding slip should contain bids for one sale only. Alternative bids can be placed by using the word 'OR' between Lot Numbers.

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Should you be a successful bidder you will receive an invoice detailing your purchases and giving instructions for payment

and clearance of goods. Unsuccessful order bidders will be advised.

Telephone Bids

Bids, when placed by telephone, are accepted only at the sender's risk, and should be confirmed by letter or telex.

Furniture bidders by post and telephone

Furniture bidders are advised to check on the afternoon of sale whether they have been successful.

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Furniture buyers are earnestly requested to arrange early clearance of their goods (see NOTICE TO FURNITURE BUYERS for details).

Shipping information

Please complete the form below and we shall arrange for the despatch of all lots purchased. We would like to point out that shipment by airfreight and seafreight can be expensive and we would suggest that a quotation is requested (see PAYMENT AND DESPATCH OF PURCHASES).

Please check your bid

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See notice - Payment and Despatch of purchases for details

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Payment and despatch of purchases

Methods of payment

Payment for purchases should be by cheque, made payable to Sotheby's, if you are residing in the United Kingdom. Should you be an overseas resident we recommend that you make payment by Sterling Banker's Draft, payable to Sotheby's, stipulating the relevant sale titles and dates. It is also possible to pay by wire transfer to Sotheby's account at Midland Bank, as follows:

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London W1A 2JA
Account No. 01099833

Please include relevant sales data with your instructions to the bank.

Purchases will be despatched as soon as possible upon receipt of your written despatch instructions, full payment for the lots you have bought and any export licences, BADA certificates etc. that may be required. Despatch will be at the buyer's expense. Estimates and advice on all methods of despatch can be provided upon request and enquiries should be marked for the attention of Sotheby's Export Dept.

Insurance cover will be arranged unless otherwise specified and will be at the buyer's expense.

Methods of despatch for overseas buyers

Air Post. This is the most commonly used method of despatch and providing your purchase does not exceed the size and weight stipulated by the postal authorities and we feel that the item is of a suitable nature, Sotheby's will pack and despatch your purchase worldwide. Purchasers of books are advised to obtain estimates prior to the despatch of lots containing numerous or extremely large volumes in order to ascertain the most economical method of despatch.

Surface Post. Despatch as for Air Post, often at a cheaper rate but, Surface Post takes considerably longer to arrive at the required destination.

Road. This method is available for many destinations in Europe and is suitable for larger items which cannot be despatched via Air or Surface Post. Despatch is arranged by Sotheby's nominated shipper who will ensure that all items are adequately packed.

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purchase. Purchasers of books are advised to obtain estimates prior to the despatch of lots containing numerous or extremely large volumes, in order to ascertain the most economical method of despatch.

Road. Suitable for items which are too large or fragile for despatch by post. Transport is arranged by Sotheby's nominated carrier who will ensure that all items are adequately packed.

Applications for Export Licences

Sotheby's will arrange for the relevant export licence application upon request, on condition that the licenced items are then exported by Sotheby's nominated shipper.

Export licences can usually be obtained within 3-4 weeks, but it can take much longer, being dependent on factors outside the control of Sotheby's.

Export licences are required for the following items.

1 Any item valued at £16,000 or over, and manufactured or produced 50 years prior to the date of exportation requires a specific export licence. Therefore any item in this category which is 50 years old but of a value less than £16,000 will not require an export licence unless the item in question falls into categories 2, 3, 4, 5 and 6.

2 Archaeological items (with the exception of coins) which are 50 years old and have been recovered at any time from the soil of the United Kingdom (including the bed of the sea within the United Kingdom Territorial Waters) require a specific export licence, irrespective of value.

3 Manuscripts, documents and archives, which are 50 years old or over, including architectural, scientific or engineering drawings to scale produced by hand, irrespective of value, require a specific export licence.

4 Photographic positives and negatives which are 60 years old or over and valued at £400 or more, each require specific export licences.

5 Illuminated manuscripts in Arabic, Persian, Turkish, Urdu and other oriental languages, miniature paintings with text by Persian, Indian and other Eastern artists, whether in or extracted from books or albums and manuscript books of hours, missals, psalters, antiphoners and graduals of an age exceeding 50 years, irrespective of value, require a specific export licence.

6 Each representation of British Historical Personages (two or three dimensional) which are 50 years old or over and valued at £4,000 or more, require a specific export licence.

Firearms

Modern rifles, pistols and sporting guns require a specific export licence, irrespective of value. Shotguns may be exported without an export licence if collected by the purchaser, on condition that he has not been in the United Kingdom for more than a total of 30 days during the previous 12 month period.

A passport or similar documentary evidence must be produced if collected by the purchaser or his authorised agent.

Endangered Species

Any item made of or incorporating animal material such as ivory, whale bone, tortoiseshell etc., irrespective of value, will require a specific licence from the Department of the Environment, prior to exportation.

Conditions of business

Sotheby's carries on business (whether with actual or prospective buyers and sellers or consignors requiring inspection, appraisal or valuation of property or persons reading catalogues, or otherwise) on the following terms and conditions and on such other terms, conditions and notices as may be set out in any relevant catalogue. The definition of words and phrases with special meanings appear in Condition 38.

Conditions mainly concerning buyers

1 The buyer

The highest bidder shall be the buyer at the 'hammer price' and any dispute shall be settled at the auctioneer's absolute discretion. Every bidder shall be deemed to act as principal unless there is in force a written acknowledgement by Sotheby's that he acts as agent on behalf of a named principal.

2 Minimum increment

The auctioneer shall have the right to refuse any bid which does not exceed the previous bid by at least 5 per cent or by such other proportion as the auctioneer shall in his absolute discretion direct.

3 The premium

The buyer shall pay to Sotheby's a premium of 10% on the 'hammer price' together with Value Added Tax at the standard rate on the premium and agrees that Sotheby's, when acting as agent for the seller, may also receive commission from the seller in accordance with Condition 19.

4 Value Added Tax (vat)

Lots on which Value Added Tax is payable by the buyer on the 'hammer price' are indicated in the catalogue with the sign † (where the tax is payable at the standard rate) and with the sign ‡ (where the tax is payable at a different rate). Value Added Tax, the rates of which are subject to alteration by law, is payable at the rates prevailing on the day of the auction.

5 Currency converter

A currency converter will be operated at some auctions but only for the guidance of bidders. Sotheby's will not accept any responsibility in the event of error on the currency converter whether in the foreign currency equivalent of bids in pounds sterling or otherwise.

6 Payment

Immediately a lot is sold the buyer shall:-

(a) give to Sotheby's his name and address and, if so requested, proof of identity; and (b) pay to Sotheby's the 'total amount due' (unless credit terms have been agreed with Sotheby's before the auction).

7 Sotheby's may, at its absolute discretion, agree credit terms with the buyer before an auction under which the buyer will be entitled to take possession of lots purchased up to an agreed amount in value in advance of payment by a determined future date of the 'total amount due'.

8 Any payments by a buyer to Sotheby's may be applied by Sotheby's towards any sums owing from that buyer to Sotheby's on any account whatever without regard to any directions of the buyer or his agent, whether express or implied.

9 Collection of purchases

The ownership of the lot purchased shall not pass to the buyer until he has made payment in full to Sotheby's of the 'total amount due'.

10 (a) The buyer shall at his own expense take away the lot purchased not later than 5 working days after the day of the auction but (unless credit terms have been agreed in accordance with Condition 7) not before payment to Sotheby's of the 'total amount due'.

(b) The buyer shall be responsible for any removal, storage and insurance charges on any lot not taken away within 5 working days after the day of the auction.

(c) The packing and handling of purchased lots by Sotheby's staff is undertaken solely as a courtesy to clients, and in the case of fragile articles, will be undertaken only at Sotheby's discretion. In no event will Sotheby's be liable for damage to glass or frames, regardless of cause. (While Sotheby's may recommend packers and shippers, Sotheby's are not responsible for their errors and omissions).

11 For wines, spirits and cigars not available for collection from Sotheby's premises, the supply of a release order authorising the release of the lot to the buyer will constitute delivery by Sotheby's.

12 Buyers responsibilities for Lots purchased

The buyer will be responsible for loss or damage to lots purchased from the time of collection or the expiry of 5 working days after the day of the auction, whichever is the sooner, and neither Sotheby's nor its servants or agents shall thereafter be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in its custody or under its control.

13 The buyer of a 'motor vehicle' is responsible for complying with the provision of the Road Traffic Act 1972 and all relevant regulations made under section 40 thereof (including the Motor Vehicles (Construction and Use) Regulations 1973) and any statutory modification thereof.

14 The buyer of a firearm is responsible for obtaining a valid firearm certificate, shot gun certificate or certificate of registration as a firearms dealer and for conforming with the regulations in force in Great Britain relating to firearms, notice of which is published in catalogues of firearms. Sotheby's will not deliver lots to buyers without production of evidence of compliance with this condition.

15 Remedies for non-payment or failure to collect purchases

If any lot is not paid for in full and taken away in accordance with Conditions 6 and 10, or if there is any other breach of either of those Conditions, Sotheby's as agent of the seller shall, at its absolute discretion and without prejudice to any other rights it may have, be entitled to exercise one or more of the following rights and remedies:-

(a) to proceed against the buyer for damages for breach of contract;

(b) to rescind the sale of that or any other lots sold to the defaulting buyer at the same or any other auction;

(c) to re-sell the lot or cause it to be re-sold by public auction or private sale and the defaulting buyer shall pay to Sotheby's any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of re-sale costs) and any surplus shall belong to the seller;

(d) to remove, store and insure the lot at the expense of the defaulting buyer and, in the case of storage, either at Sotheby's premises or elsewhere;

(e) to charge interest at a rate not exceeding 1.5% per month on the 'total amount due' to the extent it remains unpaid for more than 5 working days after the day of the auction;

(f) to retain that or any other lot sold to the same buyer at the same or any other auction and release it only after payment of the 'total amount due';

(g) to reject or ignore any bids made by or on behalf of the defaulting buyer at any future auctions or obtain a deposit before accepting any bids in future;

(h) to apply any proceeds of sale then due or at any time thereafter becoming due to the defaulting buyer towards settlement of the 'total amount due' and to exercise a lien on any property of the defaulting buyer which is in Sotheby's possession for any purpose.

Conditions of business

16 Liability of Sotheby's and Sellers

(a) Goods auctioned are usually of some age. All goods are sold with all faults and imperfections and errors of description. Illustrations in catalogues are for identification only. Buyers should satisfy themselves prior to sale as to the condition of each lot and should exercise and rely on their own judgement as to whether the lot accords with its description. Subject to the obligations accepted by Sotheby's under this Condition, none of the seller, Sotheby's, its servants or agents is responsible for errors of descriptions or for the genuineness or authenticity of any lot, no warranty whatever is given by Sotheby's, its servants or agents, or any seller to any buyer in respect of any lot and any express or implied conditions or warranties are hereby excluded.

(b) Any lot which proves to be a 'deliberate forgery' may be returned by the buyer to Sotheby's within 5 years of the date of the auction in the same condition in which it was at the time of the auction, accompanied by a statement of defects, the number of the lot, and the date of the auction at which it was purchased. If Sotheby's is satisfied that the item is a 'deliberate forgery' and that the buyer has and is able to transfer a good and marketable title to the lot free from any third party claims, the sale will be set aside and any amount paid in respect of the lot will be

refunded: Provided that the buyer shall have no rights under this Condition if:

(i) the description in the catalogue at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or
(ii) the only method of establishing at the date of publication of the catalogue that the lot was a 'deliberate forgery' was by means of scientific processes not generally accepted for use until after publication of the catalogue or a process which was unreasonably expensive or impractical; or
(iii) in the case of musical instrument bows, where it is established on removal of the lapping that the bow is a composite piece.

(c) A buyer's claim under this Condition shall be limited to any amount paid in respect of the lot and shall not extend to any loss or damage suffered or expense incurred by him.

(d) The benefit of this Condition shall not be assignable and shall rest solely and exclusively in the buyer who, for the purpose of this Condition, shall be and only be the person to whom the original invoice is made out by Sotheby's in respect of the lot sold.

Conditions mainly concerning sellers and consignors

17 Warranty of title and availability

(a) The seller warrants to Sotheby's and to the buyer that he is the true owner of the property or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.

(b) The seller of property not held by Sotheby's on its premises or under its control, warrants and undertakes to Sotheby's and the buyer that the property will be available and in a deliverable state on demand by the buyer.

(c) The seller will indemnify Sotheby's, its servants and agents and the buyer against any loss or damage suffered by either in consequence of any breach of (a) or (b) above on the part of the seller.

18 Reserves

The seller shall be entitled to place prior to the auction a reserve on any lot, being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller shall not be changed without the consent of Sotheby's. Sotheby's may at their option sell at a 'hammer price' below the reserve but in any such cases the sale proceeds to which the seller is entitled shall be the same as they would have been had the sale been at the reserve. Where a reserve has been placed, only the auctioneer may bid on behalf of the seller. Where no reserve has been placed, the seller may bid either personally or through the agency of any one person.

19 Authority to Deduct Commission and Expenses

The Seller authorises Sotheby's to deduct commission at the 'stated rates' and 'expenses' from the 'hammer price' and acknowledges Sotheby's right to retain the premium payable by the buyer in accordance with Condition 3.

The insurance premium will be charged as an expense to the Vendor on the hammer price at a rate of 1% regardless of the nature of the property.

20 Insurance

Unless otherwise instructed, Sotheby's will insure property (other than 'motor vehicles') consigned to it or put under its control for sale and may, at its discretion, insure property put under its control for any other purpose. In all cases save where Sotheby's is required to insure, the property shall remain at all

times at the risk of the seller or consignor and neither Sotheby's nor its servants or agents will be responsible for any loss or damage whether caused by negligence or otherwise. Such insurance will be at the expense of the seller or consignor, will be for the amount estimated by Sotheby's to be, from time to time, the current value of the property at auction and will subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property.

In no event will we be liable for damage to glass or picture frames.

21 Electrical and Mechanical Goods

The seller or consignor of electrical or mechanical goods warrants and undertakes to Sotheby's that at the date on which the same are consigned to Sotheby's or put under Sotheby's control and except as previously disclosed to Sotheby's the same are safe if reasonably used for the purpose for which they were designed and free from any defect not obvious on external inspection which could prove dangerous to human life or health, and will indemnify Sotheby's its servants and agents against any loss or damage suffered by any of them in consequence of any breach of the above warranty and undertaking.

22 Rescission of the Sale

If before Sotheby's remit the 'sale proceeds' to the seller, the buyer makes a claim to rescind the sale under Condition 16 if appropriate and Sotheby's is of the opinion that the claim is justified, Sotheby's is authorised to rescind the sale and refund to the buyer any amount paid to Sotheby's in respect of the lot.

23 Payment of Sale Proceeds

Sotheby's shall remit the 'sale proceeds' to the seller not later than one month (or, in the case of numismatic items, 14 days) after the auction, but if by that date Sotheby's has not received the 'total amount due' from the buyer then Sotheby's will remit the 'sale proceeds' within five working days after the date on which the 'total amount due' is received from the buyer. If credit terms have been agreed between Sotheby's and the buyer, Sotheby's shall remit to the seller the sale proceeds not later than one month (or, in the case of numismatic items, 14 days) after the auction unless otherwise agreed by the seller: Provided that where in the case of postage stamps Sotheby's has granted an extension it shall remit the 'sale proceeds' when a certificate of genuineness is received by Sotheby's or sixty-five days after the auction, whichever is the sooner, but if by then Sotheby's has not

Conditions of business

received the 'total amount due' from the buyer then Sotheby's will remit the 'sale proceeds' within five working days after the day on which the 'total amount due' is received from the buyer.

24 If the buyer fails to pay to Sotheby's the 'total amount due' within 3 weeks after the auction, Sotheby's will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in Sotheby's opinion is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit Sotheby's to take instructions from the seller, the seller authorises Sotheby's at the seller's expense to agree special terms for payment of the 'total amount due', to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as Sotheby's shall in its absolute discretion think fit, to take such steps as are necessary to collect moneys due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer.

25 If, notwithstanding that the buyer fails to pay to Sotheby's the 'total amount due' within three weeks after the auction, Sotheby's remits the 'sale proceeds' to the seller, the ownership of the lot shall pass to Sotheby's.

26 Charges for Withdrawn Lots

Where a seller cancels instructions for sale, Sotheby's reserves the right to charge a fee of 10% of Sotheby's then latest estimate or middle estimate of the auction price of the property withdrawn, together with Value Added Tax thereon and 'expenses' incurred in relation to the property.

General conditions and definitions

30 Sotheby's sells as agent for the seller (except where it is stated wholly or partly to own any lot as principal) and as such is not responsible for any default by seller or buyer.

31 Any representation or statement by Sotheby's, in any catalogue as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither Sotheby's nor its servants or agents are responsible for the correctness of such opinions.

32 Whilst the interests of prospective buyers are best served by attendance at the auction, Sotheby's will if so instructed execute bids on their behalf, neither Sotheby's nor its servants or agents being responsible for any neglect or default in doing so or for failing to do so.

33 Sotheby's shall have the right, at its discretion, to refuse admission to its premises or attendance at its auctions by any person.

34 Sotheby's has absolute discretion without giving any reason to refuse any bid, to divide any lot, to combine any two or more lots, to withdraw any lot from the auction and in case of dispute to put up any lot for auction again.

35 (a) Any indemnity under these Conditions shall extend to all actions, proceedings, costs, expenses, claims and demands whatever incurred or suffered by the person entitled to the benefit of the indemnity.

(b) Sotheby's declares itself to be a trustee for its relevant servants and agents of the benefit of every indemnity under these Conditions to the extent that such indemnity is expressed to be for the benefit of its servants and agents.

36 Any notice by Sotheby's to a seller, consignor, prospective bidder or buyer may be given by first class mail or airmail and if so given shall be deemed to have been duly received by the addressee 48 hours after posting.

37 These Conditions shall be governed by and construed in accordance with English law. All transactions to which these Conditions apply and all matters connected therewith shall also be governed by English law. Sotheby's hereby submits to the

27 Rights to Photographs and Illustrations

The seller gives Sotheby's full and absolute right to photograph and illustrate any lot placed in its hands for sale and to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time at its absolute discretion (whether or not in connection with the auction).

28 Unsold Lots

Where any lot fails to sell, Sotheby's shall notify the seller accordingly. The seller shall make arrangements either to reoffer the lot for sale or to collect the lot and to pay the reduced commission under Condition 29 and 'expenses'. If such arrangements are not made:-

(a) within 7 days of notification, the seller shall be responsible for any removal, storage and insurance expenses;

(b) within 3 months of notification, Sotheby's shall have the right to sell the lot at public auction without reserve and to deduct from the 'hammer price' any sum owing to Sotheby's including (without limitation) removal, storage and insurance expenses, the 'expenses' of both auctions, reduced commission under Condition 29 in respect of the first auction as well as commission at the 'stated rates' on the sale and all other reasonable expenses before remitting the balance to the seller or, if he cannot be traced, placing it in a bank account in the name of Sotheby's for the seller.

29 Sotheby's reserves the right to charge commission up to one-half of the 'stated rates' calculated on the 'bought-in-price' and in addition 'expenses' in respect of any unsold lots.

exclusive jurisdiction of the English courts and all other parties concerned hereby submit to the non-exclusive jurisdiction of the English courts.

38 In these Conditions:-

(a) 'catalogue' includes any advertisement, brochure, estimate, price list and other publication;

(b) 'hammer price' means the price at which a lot is knocked down by the auctioneer to the buyer;

(c) 'total amount due' means the 'hammer price' in respect of the lot sold together with any premium, Value Added Tax chargeable and additional charges and expenses due from a defaulting buyer under Condition 15, in pounds sterling;

(d) 'book' means any item included or proposed to be included in a sale of books and includes a manuscript or print;

(e) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description;

(f) 'sale proceeds' means the net amount due to the seller being the 'hammer price' of the lot sold less commission at the 'stated rates' and 'expenses' and any other amounts due to Sotheby's by the seller in whatever capacity and howsoever arising;

(g) 'stated rates' means Sotheby's published rates of commission for the time being and Value Added Tax thereon;

(h) 'expenses' in relation to the sale of any lot means Sotheby's charges and expenses for insurance, illustrations, special advertising, packing and freight of that lot and any Value Added Tax thereon;

(i) 'motor vehicle' means any item included or proposed to be included in a sale of motor vehicles;

(k) 'bought-in-price' means 5 per cent more than the highest bid received below the reserve.

39 Special terms may be used in catalogues in the description of a lot. Where terms are not self-explanatory and have special meanings ascribed to them, a glossary will appear before Lot 1 in the catalogue of the auction.

40 The headings in these Conditions do not form part of the Conditions but are for convenience only.

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Price List

1-2 St. George Street, London W1

Sale of OLD MASTER DRAWINGS

Monday 3rd July, 1989

"CHARON"

The prices shown are the hammer prices plus the 10% Buyer's premium.

(Rounded down to the nearest pound)

CURRENCY	Lot	£	Lot	£	Lot	£	Lot	£
EXCHANGE	105	1210	171	5720	237	330	303	385
RATES 3.7.89	106	44000	172	858	239	2640	304	682
	108	46200	174	1760	240	1045	305	1980
U.S. \$ 1.67	109	4070	175	770	241	880	306	968
D. Mark 3.21	110	15950	177	110	243	880	307	682
French F. 10.85	111	1650	178	748	244	2200	308	418
Yen 239.70	112	6600	180	1705	245	1430	309	550
Lire 2330.70	113	10450	182	550	246	1430	312	2860
Swiss F. 2.75	115	4180	183	385	247	935	313	550
	116	13750	184	330	249	880	314	770
	117	4950	185	352	250	2420	315	2310
Lot £	120	5720	187	3520	251	935	317	275
58 4400	121	9900	189	308	253	3850	318	1100
60 4180	122	18150	190	2640	254	1100	320	330
61 1430	123	5390	191	660	256	1078	323	440
62 1980	124	9900	192	385	257	858	324	4400
63 3300	126	2200	194	2310	258	440	325	1760
64 121000	127	4400	195	4400	259	660	326	440
66 5280	128	11220	196	2860	260	825	327	495
67 148500	129	5500	197	1155	261	935	328	770
68 18920	130	3850	199	902	262	550	329	2200
69 440	131	7920	200	1595	264	1430	330	572
70 2640	132	12100	203	495	265	1100	332	330
71 1430	133	6380	204	110	267	2750	333	308
72 6600	134	2640	206	352	268	2310	334	1100
73 4400	135	5720	207	704	269	2860	335	308
74 1155	136	7480	208	495	270	1375	336	715
75 11550	137	3960	209	440	271	1925	338	1012
76 13750	139	7920	210	330	272	1210	340	330
77 23100	141	1265	211	330	273	935	341	935
78 37400	142	1650	212	660	274	660	342	2310
79 11000	143	8800	214	385	276	2310	343	352
80 12650	144	3850	215	286	277	4290	344	308
81 28600	147	2310	216	583	278	1925	346	418
82 15400	148	2310	217	3960	279	825	347	2090
83 4950	149	2420	218	880	280	1320	349	506
86 2420	150	2200	219	1210	281	990	350	1540
87 18700	151	3300	220	440	283	3850	351	770
89 2860	152	2640	221	682	284	17600	352	2310
90 3300	153	3300	222	2530	285	715	353	1540
91 8800	154	5830	223	2200	286	935	354	2310
92 12100	156	4950	224	3080	287	3960	355	2970
93 88000	158	2640	225	1650	288	5060	356	5500
94 7480	159	2640	226	902	289	275	357	3960
95 3300	160	10450	227	462	290	550	358	2090
96 3740	162	15400	228	880	291	660	359	1980
97 1705	163	3080	229	418	292	682	360	418
98 7150	164	1650	230	880	295	330	361	4400
99 15400	165	3300	231	2090	296	3300	362	572
100 2750	166	3740	232	825	297	550	365	1210
101 3190	167	1540	233	13750	298	660	366	440
102 7150	168	104500	234	440	300	715	367	3190
103 3190	169	57200	235	1815	301	1045	368	935
104 33000	170	1870	236	935	302	2420	369	1100

Lot	£
371	792
372	550
373	462
374	462
375	572
376	550
378	2970
379	308
380	330
382	968
383	352
384	385
386	825
387	638
388	484
392	418
393	440
395	462
396	495
397	385
398	1100
399	528
400	528
401	220
402	330
403	220
404	330
405	968
406	1045
407	1210

In this sale the above lots were sold at the prices stated. Lot numbers which are omitted represent items which were withdrawn, passed, or unsold.



SOTHEBY'S
FOUNDED 1744